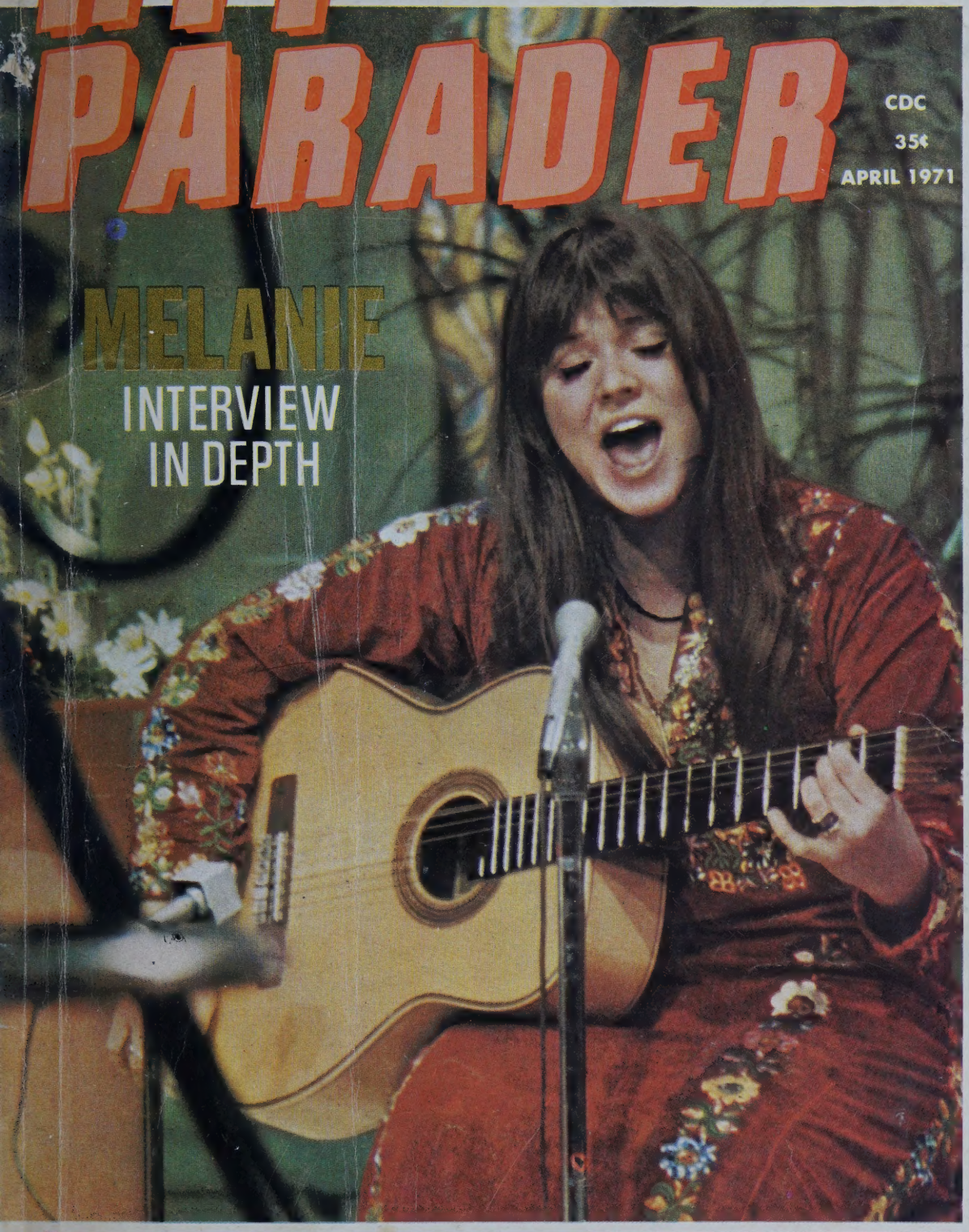
HIT PARADER

B.B. KING ALWAYS LISTENING

SALUTE TO "RIGHT ON"

CDC
35¢
APRIL 1971



MELANIE
INTERVIEW IN DEPTH

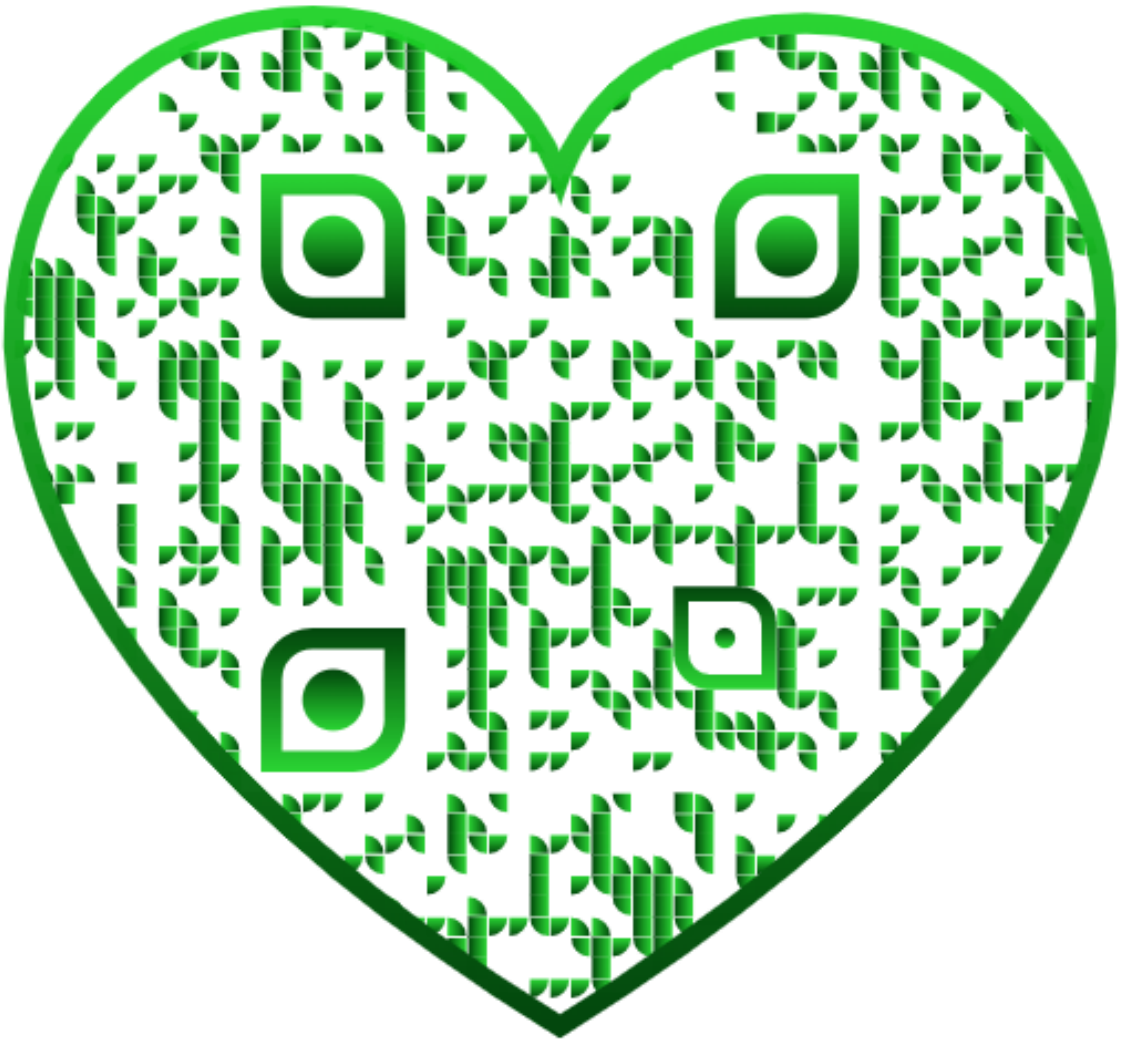
JIMI HENDRIX
A FEW LAST WORDS

JAMES BROWN
MANY WORLDS

ERIC BURDON • MOODY BLUES • AL KOOPER • TOMMY JAMES
RICHIE HAVENS • ROD STEWART • THREE DOG NIGHT

WORDS TO ALL YOUR HIT SONGS

- MY SWEET LORD
- ISN'T IT A PITY
- RIVER DEEP MOUNTAIN HIGH
- BORDER SONG
- SHARE THE LAND
- KNOCK THREE TIMES
- IMMIGRANT SONG
- IF I WERE YOUR WOMAN
- YOUR SONG
- MOST OF ALL
- BLACK MAGIC WOMAN
- CAN'T STOP LOVING YOU
- HEARTBREAK HOTEL
- ONE MAN BAND
- RUBY TUESDAY
- GASOLINE ALLEY BRED
- NO MATTER WHAT
- BE MY BABY
- PAY TO THE PIPER
- HE AIN'T HEAVY. . . HE'S MY BROTHER



FULL-COLOR

1. Chicago

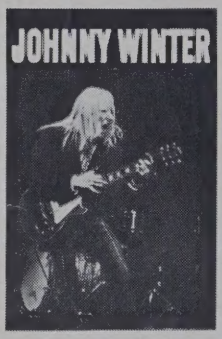
2. All Together Now

3. Blood, Sweat & Tears

4. Santana

5. Bob Dylan

9. Al Kooper/ Liberty



10. Johnny Winter

11. Chambers Bros. — Love, Peace & Happiness

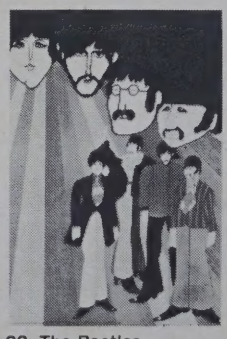
12. Chambers Bros.

13. Donovan #1

14. Donovan #2

20. Gary Puckett & The Union Gap

21. Sgt. Pepper's Lonely Hearts Club Band



22. The Beatles

23. The Beatles— All You Need Is Love

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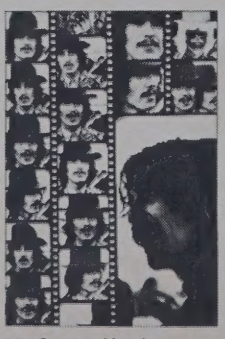
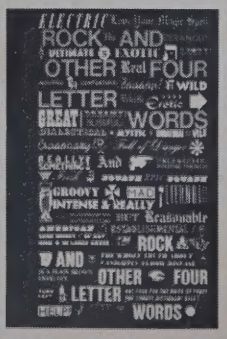
27. O. C. Smith

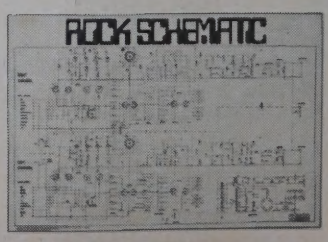


28. George Harrison

29. John Lennon



30. Rock & Other Four Letter Words



31. Rock Schematic

POSTERS

6. Johnny Cash

7. Redbone

8. Pacific Gas & Electric

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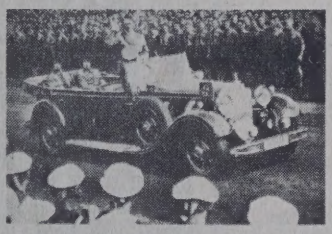
15. Sly & The Family Stone



16. Al Kooper/Tyranny

17. Firesign Theatre

18. Taj Mahal

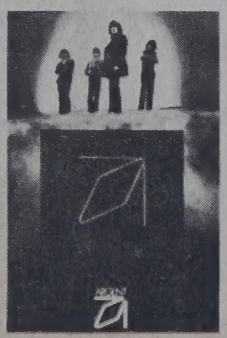
19. It's A Beautiful Day

24. Moondog

25. The Raiders #1

26. The Raiders #2

32. The Byrds



33. Argent (Dayglo)

34. Catfish (Dayglo)

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APRIL 1971

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ART DIRECTOR/Madelyn Fisher

6/THE SCENE
8/JIMI HENDRIX *a last article*
9/THREE DOG NIGHT *just working*
12/MOODY BLUES *a producer's view*
14/ROD STEWART *two faces*

SALUTE TO "RIGHT ON"

16/MELANIE *in depth*
21/B. B. KING *always listening*
22/DION *back on the scene*
24/RICHIE HAVENS *keeping busy*
25/BROOKLYN BRIDGE *don't mention the. . . .*
35/JAMES BROWN *the different worlds*
37/AL KOOPER *full circle*
38/ERIC BURDON AND WAR *mad dog with scars*
40/TOMMY JAMES *no hanky panky*
41/OLIVER *change but no change*
42/FREDA PAYNE *similar to Aretha*
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44/NEW STARS ON THE HORIZON - BRETHREN
45/CHAMBERS BROS. *getting control*

46/THE SHOPPING BAG
48/WE READ YOUR MAIL *every day, every night*
54/READERS REVIEWS *what you think*
58/PLATTER CHATTER *albums in review*
64/COMMUNICATION

COMPLETE INDEX TO HIT SONGS ON PAGE 28

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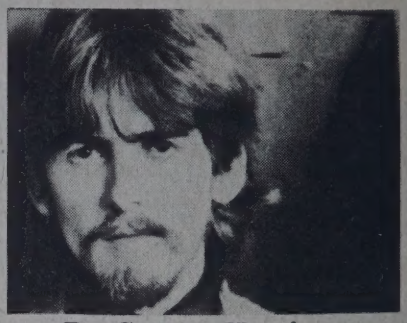
PARADE OF SONG HITS

•MY SWEET LORD

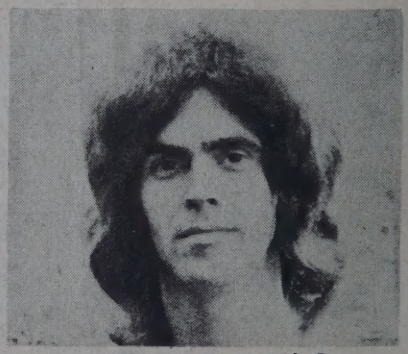


By George Harrison

•IMMIGRANT SONG

by Led Zeppelin

•ONE MAN BAND



By Three Dog Night

OVER 35 TOP TUNES

COMPLETE SONG INDEX ON PAGE 28

"I hated high school when I was a kid...and dropped out.

But I'm really enjoying finishing high school at home the Wayne way"

"The day I dropped out of high school, I would have bet my life that nothing could ever get me to crack a textbook again. I'd had it 'up to here' with being packed in stifling classrooms with dozens of other kids... trying to concentrate in the face of so many pressures.

"Even after I'd been out of school awhile, I felt pretty much the same. I was beginning to find out how tough it can be to get anywhere without a diploma. But I still couldn't bring myself to go back and get one.

"Then one day I ran across an ad for the Wayne School. It explained that there was now an *adult* way for me to finish high school. Right at home in my spare time, and at my own pace. And without giving up my job.

"So I enrolled with Wayne, and now I'm learning the Wayne School way. I get credit for subjects I've already completed ...even have a choice of helpful vocational subjects too.

"I do my reading in the relaxed atmosphere of my own home. And I turn in my completed assignments by mail.

"Wayne's specially prepared lessons make even difficult subjects much easier to take. And I like the fact that my assignments are graded in private, by mail. I don't have the feeling of competitive pressure that I used to have in the classroom. So I'm really enjoying finishing high school at home the Wayne way.

"Not only that, but it's already starting to pay off. When my boss heard I was studying with Wayne he was so impressed he gave me a $10 a week raise. And he said I'd be paid even more after I get my diploma."

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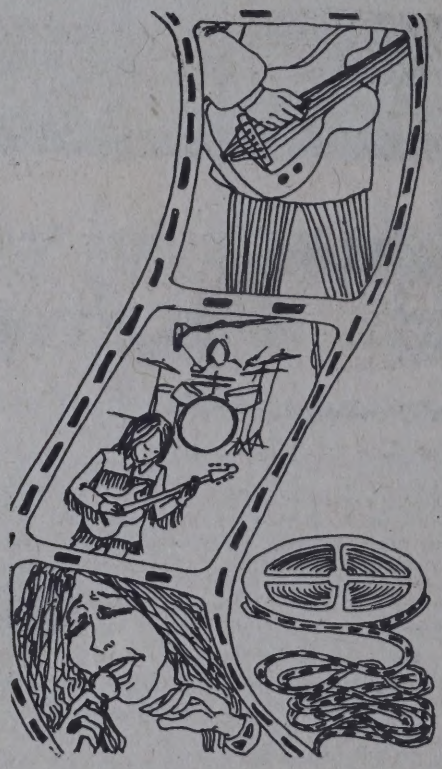
the scene



Bootlegging and all the furor surrounding it generally is aimed at the contemporary performer -- Bob Dylan, the Rolling Stones, the Beatles, Jethro Tull and so on. Led Zeppelin are the latest to be honored, at the time of writing at least, with a pirated version of one of their concerts on sale in Britain. They clamped down very firmly on the shops selling it.

But bootlegging is no new problem in the industry. It has been around a long time and up to now, apart from occasional outbursts of litigation, has been ignored.

Now, however, one of the early forms of pirating records is attracting the attention of the people in the music industry who collect the royalties, etc. It is the putting together of no-longer available singles, the golden oldies of the past two decades, usually the old rock titles. These are put together, given a label (anything goes) and sold usually via mail order, through societies of rock collectors. You can also see them in the racks of shops who specialize in product for the old rock collector.

Maybe with the increased awareness of the rock material of a decade and a half ago, it is being reflected in the increased sales of these pirate albums which in turn attracts the royalty collectors who see genuine revenue slipping through their fingers.

Up to now, the semi-official attitude of 'hands off' has been because these bootleg albums supply a demand, a small one.

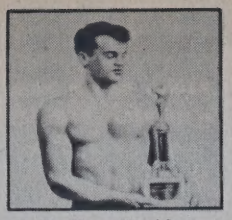
Your genuine jazz collector of the Forties, Fifties and Sixties, the old fashioned junk shopper, who used to search for vintage jazz records in the junk shops of the cities has been used to buying these unofficial compilation albums for years, all sold under an official blind eye, all material taken from the vaults of defunct, or living companies. The major record companies sometimes can't be bothered to put out the wealth of blues and jazz that they have in their warehouses, so some erstwhile collector does it for them -- happily this situation is changing. Some of the old bootleg labels had titles which proclaimed their origin -- Jolly Rodger was a very famous one.

However, the oldies rock crowd is growing and growing. Young fans often hear the current hard, heavy rock idol profess his interest in the early forms, genuine interest. There's Led Zeppelin's Robert Plant -- a tremendous collector, who invariably will pick an oldies record shop's collection clean when he's in town. Canned Heat's Bob Hite is another who spreads the gospel.

Maybe things will reach such a peak that action will be taken. Maybe that demand will get bigger than the supply and the whole thing will develop into a mini industry – that's when steps will be taken ☐

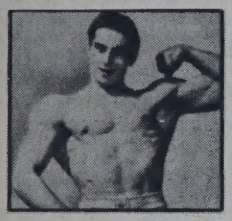
J. Miller, California

"A Chest like ATLAS"



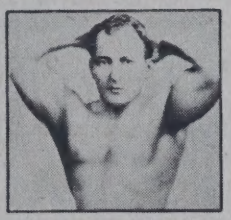
R. Oppliger, Washington

"Shoulders like ATLAS"



T. Manfre, New York

"Biceps like ATLAS"



C. Withrow, W. Virginia

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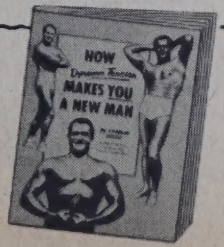

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JIMI HENDRIX

JIMI HENDRIX -- a voice, a sound stilled

The sad, tragic death of Jimi Hendrix in London brought out a rash of "I remember Jimi" articles by music writers all over the world. Most were sincere, a few tasteless, but all were engaged in trying to unravel the enigma that was Hendrix. They were all journalistic post mortems.

Gillian Saich is a member of Britain's New Musical Express. She met Hendrix a few days after he arrived in London for his last -- final -- tour.

Her piece *appeared* in print before Jimi's death. It gives a picture of how he was, not how someone thought he was, after that tragic event.

The slogan "Black Is Beautiful" could have been made up specially for Jimi Hendrix. When I spoke to him at his luxury penthouse suite at the Londonderry Hotel my first impression and the most lasting one, was of his quiet magnetism and extreme physical grace.

Gone is the wild flashy Hendrix of a few years ago -- his famous hair has been trimmed a great deal and he was somberly dressed in tight fitting black satin trousers and shirt which he had specially made for him just before he left New York.

Back in Britain for the first time in over a year, the bewitching Mr. Hendrix wasn't particularly explicit about his past but very excited about his present and the future.

The most immediate prospect in his life was his appearance at the Isle of Wight Festival. I was interested in knowing how he felt about it as he had already been quite ecstatic about open air pop after his memorable appearances at Monterey and at Woodstock. Oddly enough, he admitted to being quite terrified at the prospect.

"I think the crowd will be much bigger than at any previous festival -- even Woodstock. It's a fantastic place to have a show because it brings kids together not only from the British Isles but also from the whole of the Continent.

"Strangely, there were only 15,000 people left when we played at Woodstock as I insisted on playing in daylight, which meant waiting until the fourth day and most of the kids had split by then."

Jimi was right - the crowds at the Isle of Wight Festival exceeded expectations and the majority of them were still there to watch Jimi Hendrix play an electrifying set. After a long absence from these shores this magical guitarist need not worry as to whether his fans have forgotten him -- if they had, his reception at the Festival well and truly replaced him in the ranks he deserves.

We talked about America, which he expressed as "not my scene, man! I don't want to go back until I really have to. I've been away from this country and from Europe for such a long time, I want to show them all over again what it's all about."

(continued on page 61)

THREE DOG NIGHT

THREE DOG NIGHT -- both three and seven

Why Do The Underground Put Us Down?

Confusion - on stage "Three Dog Night" are seven people, when they talked to me only 3/7ths showed up! How and why?

DANNY HUTTON, the talkative spokesman for the group on stage, whose friendly and easy personality makes it easy to see why, explains: "We're a group of four musicians - organ, guitar, bass and drums - and three lead-singers, myself, Cory Wells and Chuck Negron. The three of us 'lead' the band and do the business side, the seven of us make the music.

The name? Well, it's an Alaskan term/ custom when it gets really cold in winter to sleep next to a dog at night to keep warm. One dog and it's a pretty cold night, two it's just about unbearable and three ... it doesn't come any colder! That's where the

name came from, so take it as you will!

I was born in Ireland and still have a lot of relatives there, though I'm American and live on the West Coast. I started in the record business as a producer, then I went on to singing and eventually into song-writing. I made a living but that was it."

CORY WELLS: "I had my own band in Los Angeles and as part of a group called 'The Enemies' we had a hit record in '64, but I'd rather forget that part of my life! I had parts in a couple of movies, "Riot On Sunset Strip" and "Harper". I dig all types of music but probably because I grew up in a black neighborhood, was very influenced by artists like Ray Charles and Bobby Blue Bland. That's where the strong R & B side of me comes from."

And then the quiet one of the group *CHUCK NEGRON*. He's also very into music and particularly heavily black-music influenced. "When I started in the business I was managed by a black guy, so wherever the band played I'd be the only white musician on the bill. I guess I was one of the few white artists to consistently appear at NY's Apollo Theater."

How long has the group been in existence?

DANNY: "We've been going just over two years, and have been very lucky with records during this time. Records like "One", "Easy To Be Hard", "Eli's Coming". "Celebrate" and our last one, "Mama Told Me Not To Come" have all been certified gold for us. It's unbelievable.

I was curious to know whether the fact that they didn't write their own songs, certainly not their singles, made any difference to the group's image and how they chose their material?

DANNY: "We just pick the best songs available. Sometimes we'll find an old B-side of a record that's five years old, or a song that was a regional hit but never got anywhere nationally, or just a song that a friend digs and plays to us. We do all write, but we all submit both our own material and songs by other writers to a kind of 'board meeting' and then if two of us outvote a song, out it goes. We're very democratic! We've been very lucky. Nilsson's 'One' was our first break and now Randy Newman's 'Mama Told Us Not To Come'. We've all dug Randy for years and Corey played this particular song to us ages ago, but Chuck and I couldn't see it and it kept getting voted out. But Corey never gave up and eventually we recorded it, it came out good - and, of course, he was right!

COREY: "Another thing is that when we record we record for an album. We take all the songs we've selected, work out the arrangements between the seven of us and put them down. Then we just hand the completed LP to Dunhill and forget it. They select what they think for a single. It's groovy, 'cos just about everytime they tell us 'so and so' is the next single, we all say 'oh no, you should have put out this and that' - it's not often a record company's right, but ours really is about what's commercial.

CHUCK: "We've had five different producers over the two plus years we've been together, but now we feel we know ourselves, our style, our capabilities better than anyone else can, so from now on we'll be producing ourselves, and hopefully one day other artists too. Our current album we produced and 'Mama

THREE DOG NIGHT -- front line in the attack

Told Me Not To Come' is from that."

What's the next single?

DANNY: "It's also from the same album 'It Ain't Easy', a number called 'Out In The Country' and there's a new album out October 1st."

What about 'live' gigs?

CHUCK: "We are very free, very spontaneous. We rehearse, but whatever we feel like doing on stage we do. We vary numbers from night to night, from set to set."

DANNY: "We don't do many festivals, mainly because there are so few bills we fit onto. We're just not underground, and I certainly don't think we're bubble-gum. It really bugged me when an FM disc jockey came up to us the other day and said he wouldn't play us. He'd never seen us work and had nothing to base his judgment on. Anyway, we usually play with just one other act. When we started out, we went second on the bill to another group on the same label as us, Steppenwolf.

"It was great experience for us, but it came to the point where we could be top too. There was no bad feeling and they were really good about it. Now we top our own shows. We'd like to take Randy Newman on the road with us, but we feel it would do him more harm than good - there's too much of America that's just not ready for him hunched over his piano with his strange voice."

CHUCK: "Not really relevant, but do you know B. B. King actually rang us up and said he'd dig to play on our next session. Him asking us! That's too much. We were knocked out."

DANNY: "I really don't understand how we get put down by 'underground' when most stations play our records and guys like B. B. King dig our music. I think there's a whole cult that to be accepted as underground you must act and dress the part, and because we don't live in one T-shirt and one pair of dungarees, but wear whatever we feel like and wash if we feel like it or whatever, then we are out! On stage, we're just there to do a good show. We work hard and come off exhausted, but that's the way we work and the way the audience digs us. We don't have set 'routines' or anything restrictive, we do whatever we feel like."

Apart from the usual human problems of being three people, and then seven, how do the group get on?

COREY: "We fight and argue, but ultimately we agree. Hey, did you see The Beatles movie "Let It Be"? We went to see that the other night and you know the scenes between John and Paul and George? Well, we all sat there thinking 'that's just like us'."

DANNY: "And I'd really have liked to have seen the stuff that got left on the cutting-room floor, *that* would have been something. Oh yes, and on the subject of things getting left out - we miss on songs too. For instance, months and months ago, someone from the office sent us a demo copy of Free's song "All Right Now" to see if we wanted to record it. We all passed on it! I hear it made No. 1 in England and is going some here too." □ Vicki Wickham

THREE DOG NIGHT -- B. B. King rang, asked to sit in on a session

A Producer's View
MOODY BLUES

MOODY BLUES -- their producer is called the sixth Moody

"We were like long lost brothers," is how Tony Clarke recalls his first encounter with the Moody Blues. "I was a staff producer at Decca Records in London but had never met them. I'd heard they were moody, that they

MOODY BLUES – aim is to get their own studio as a communal lounge in an English village.

ate producers and things like that. Dick Rowe came into my office one day – Dick is a senior producer – and laid a pile of tapes on my desk and said 'If you see anything in them, record them; if not, don't.'

"We went into the studio and met for the first time there and that first session when we did 'Fly Me High' was the easiest I had done. Three weeks later we were doing, 'Nights In White Satin'. . .and that night was incredible. It was as if a shaft of light had just come in through the studio roof. That sounds vague and flowery but it was just like that.

"It was just a perfect session."

Tony Clarke has worked with no other group but the Moody Blues since then, apart from receiving the accolade of a request to produce for Motown groups, Four Tops, and Rare Earth. Such is his involvement with the Moodies set up. He maintains: "It is never the same working with anyone else. They know more about me than I do myself and I know more about them. There are no barriers. I really can get as much out of them as there is to get. I have been dubbed the sixth Moody which is a gas because I do everything except play on stage with them."

Clarke reveals that all Moody Blues albums are studio creations, a principle which involves a great deal of faith in each other when "thousands of dollars worth of studio "time" has been booked.

"We don't ever meet and talk about an album before the session. We might have said it will be a World Soccer cup album or about tropical fish and sent it up, or we might have discussed using different instruments. We have this Mr. Micawber thing of something always turning up.

"Usually we arrive at the studio, sit around a coffee table armed with acoustic guitars and everybody is most reluctant to start. While we are in there is no Threshold business – the Moodies' record company – or phone calls. We do a lot of talking first, everything from the state of the world to the price of fish and then we will goad somebody into being the first victim. One of them will say I have this verse and first chorus but no middle eight and then we're away.

"There's always a theme to an album. On 'Children's Children' we decided it would be a spacey thing and spent the first day at the London Planetarium just staring at the sky. That gave everyone ideas."

Normally the first few days are spent making the Decca studios look just like

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ROD STEWART – first left, before the break up with Jeff Beck.

The Two Faces of ROD STEWART

Rod Stewart's chequered career is currently undergoing a strange phase, a double sided one of equal promise. He appears with the Faces, formerly known as the Small Faces but now remodelled and reformed, and also records as a solo singer and if 1970 does anything at all it might just be welling up to thrust that long overdue greatness upon Rod Still-Very-Much-The-Mod Stewart.

Previously best known as a member of the on-off, on-off Jeff Beck group, Rod is now maturing immensely as a vocalist and songwriter. He reckons that his second solo album, "Gasoline Alley" is, without doubt, a landmark in his career.

Sales have been good too. "It did a quarter of a million quite quickly in the States and it's still selling," he said.

Rod is under contract to do three albums solo a year for Mercury – "but they'll settle for two," he says – and three with the Faces group for Warner Reprise – "they'll settle for two as well," he adds.

But he is adamant that the group comes, but adds that the solo work is "really a welcome outlet. It wouldn't work if it was a chore because if it was something I had to do I would just stick anything on it to fill it up and get it out of the way."

In contrast to the Faces' "First Step" album which involved a great deal of laboring, "Gasoline Alley" was a rushed job: Rob puts that down as one of the reasons why it worked so well.

"The whole album was written, conceived and recorded in two weeks, just before we left for the first American tour of the Faces. I finished mixing it at two o'clock on a

Tuesday morning and was off to America at eight o'clock the next day.

"One of the reasons it works is because on sessions with the Faces it is five guys who have an equal say but on my own it is just my responsibility. On a Faces group album I couldn't tell Mac what to play but I can when it's my own album. That is probably why I got my own album done so quickly and why the first Faces album took so long. I think Mac and Ronnie Wood play better together on 'Gasoline Alley'. On 'First Step' they were too fussy – they wanted to do things over and over again."

The back up musicians on "Gasoline Alley" do, in fact, play incredibly well and Stewart is only fair in according them the praise that it is as much their album as it is his.

The bulk of the work on the album is done by Ronnie Wood, from Jeff Beck's group and now with Rod Stewart in the Small Faces, guitarist Martin Quittenham, formerly with Steamhammer (an old British group that featured Rod), and Rod's old drummer Micky Waller. Ian McLagen, Kenny Jones and Ronnie Laine play on only two tracks — "My Way of Giving" and "I Don't Want to Discuss It".

Full of praise for Stewart, Rod says: "He has the most incredible collection of chords – he'd just knock everybody out in the studio with what he'd come up with. It's sad because I don't think he's into music full time – I think he's selling ice cream somewhere, in an English seaside resort, Bournemouth."

Rod agrees that he left the Jeff Beck group and joined the Faces at a difficult time. He might have found it

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ROD STEWART – second from the left, formerly with Jeff Beck, here with the Faces, formerly the Small Faces.

"RIGHT ON" Section

RIGHT ON is the television show. Devoted to the music scene today. The whole music scene. It can have Soul Brother No. 1 James Brown being frantic one week – Tiny Tim doing his thing the next.

RIGHT ON is in over 80 markets around the country. Weekly. It keeps contemporary – both eyes on what's happening in music from heavy to soul. It puts the program in many hands who act as hosts. These are music people, deeply involved and committed as performers, whether it's Melanie, beautifully abstract, or Jerry Butler, being cool, or the Cowsills.

RIGHT ON has had Richie Havens and Andy Kim, Genya Ravan and Grassroots, Oliver and Kenny Rodgers, Eric Burdon and the Chambers Brothers, Frankie Avalon and Sam Moore. It's the live cross section that matters to the program – the cross section of music today. That's what keeps them, the artists, and the whole show moving.

RIGHT ON

(The following pages pay tribute to the performers on RIGHT ON. Just some of them. We don't have space for the whole world of rock-soul music on the show.)

The MELANIE Interview

HP: Can you give me some biographical information? Where were you born?

M: I was born in Astoria, New York, February 3, 1947. I can remember from about four years old, living in this little apartment building in Astoria with my uncle, my grandmother, my mother and my father, other people. We all lived in the same little apartment, and I had a little cot that was in the living room that folded up in the day. I always wanted my own room and never had it. The reason I'm getting into this is because I just went to Astoria, where I remember all this. I didn't even remember that I slept on a cot when I was little. And that's where I had my attack of tonsilitis, and I remember being rushed to the hospital in the middle of the night with tonsilitis and adenoid trouble. I had my adenoids removed in Astoria....

Then we moved to Bayside. You know where Bayside is? Around Great Neck and Little Neck. Then my father left my mother, and we lived there for about three years, I guess, and we moved to New Jersey with my father, and my father left my mother again. He left her for the last time in...Oh, no, it's final now; they made the last step. But we're all friends. My uncle is a singer; he lived in that apartment when I was little and we all used to sing together. He and my mother taught me to play the ukelele, baritone ukelele.

HP: How big is a baritone ukelele?

M: It's a little smaller than a guitar, but it has four strings. It looks more like a guitar than a ukelele. In fact, it was a monster instrument for me when I was little, cause it's really big. I learned to play when I was about four, I guess. There was always a lot of singing going around, because my uncle sang folk mu-

MELANIE -- moods and faces

sic and played a lot of folk records and my mother sang jazz and blues.

HP: Professionally?

M: She never made a record, but she used to sing in clubs.

HP: When did you start thinking of singing as a career?

M: Even when I wasn't singing for a living, I always thought that this is what I was doing...for a living. But I started recording about four years ago, on Columbia Records.

HP: Was anything released on Columbia?

M: The single "Beautiful People" was released on Columbia. It was really going well, like for the first week. Everybody was getting response to it, they were playing it on underground stations and a lot of areas went on it, and I thought I was gonna be a star, cause this was the first time I had ever made a record. It was an audition session, it wasn't a regular session. It was like if they liked it, they would sign me up. And so they liked it. And just the fact that they signed me up, on Columbia Records, everybody at home was so impressed because Columbia has such a big-sounding name, and when you have nothing to do with the record business you don't realize that that doesn't mean anything at all, less than not anything. And, well, I wasn't a star.

I sang at Clive Davis' housewarming party. (President of Columbia Records.) I thought that that's it, I had arrived, because I was invited to sing at a party by Clive Davis, and Tony Bennett was there, and I figured, what else do you have to do in life except sing at a party where Tony Bennett is? He was the first person I had ever met that was famous, so I thought that was all I had to do. But everything just flopped and nothing happened, and they didn't want to make an album with me, so I left. They weren't too reluctant to let me go. But then Peter (Schekeryk) and I were wandering around on the streets, looking for labels, and we found Bob Reno, I think it was, first. I think we signed through publishing first, with Bob Reno. He was interested in my writing, and we worked out that I was signed as a recording artist as well. But it also had a lot to do with Neil Bogart.

It was really incredible when you think that I was absolutely nothing. I mean, very nothing, because at that time I think everybody was afraid that the girl thing had just died out. It was a strange thing that was happening. People were thinking in terms of fads. One little fad would go on, and then, that isn't happening any more. And it was the time when everybody figured that the girls aren't doing things any more, so we're not going to push girls any more. It was like I had come at the wrong time, a little after the whole thing.

It was really incredible how nice everybody was here. They sent me on trips to Europe to broaden my mind. And it was always like home here, it really was. And truthfully, it doesn't feel any different now than it did then, except that I can have what I like on my album covers now.

HP: You couldn't before?

M: Well, I didn't want to be pushy?

HP: When did you start writing songs?

M: I started writing songs when I was little also, really dumb little songs, but I wrote them anyway, kind of imitations of what my mother and my uncle sang. And I suppose the songs I sing now I started when I was about fifteen or sixteen.

HP: Who influenced your writing, besides your parents?

M: The records I listened to, I suppose, in a way. Billie Holliday. Old folk singers. We had Library of Congress records in our house. I can't remember who the people were who sang the songs, but they were these people they would find in the Ozarks and then get them to the Library and record them. I guess anything I was in contact with influenced me. Lotta Lenya, Kurt Weill and Bertolt Brecht, **Threepenny Opera, Mahagonny.** There was a time, I guess I was about fourteen, when the **Threepenny Opera** was really my favorite. I used to listen to it a lot. "Pirate Jenny...." Now I think the Incredible String Band. "Peace Will Come" reminds me of, like, commercial Incredible String Band. I think maybe it's the little penny whistle. It's only after I listened to it that it reminded me of them.

HP: Why do you think you caught on so much more quickly in Europe than in America?

M: It was a strange thing. My record was released here, and they got calls right away from Europe, who is she? First they didn't think I was American, they thought I was some European from somewhere. I really don't know, because I don't have a European background. Maybe my Lotta Lenya records did that....New York...People in New York are more passionate than anywhere else in the coun-

MELANIE -- with the Ed Hawkins Singers.

try. This east coast, really. Like look at the group music that was coming out of California; it was all nice and interesting, but it wasn't really sweaty passion, you know. New York has a way of really bringing out...misery. And strong feelings. Really it does. You know, extreme loneliness and extreme feelings. Maybe that's why. My grandmother was Italian and my father was Ukranian, but I wasn't really exposed to all that much.

HP: Are your songs autobiographical?

M: Sometimes a line will come out of something that really happened or that I really feel, and then the rest will grow out of something that didn't happen.

HP: Many of your songs seem to be about personal relationships that don't work out, or communication that doesn't get made. Why is that?

M: That's on my first album.

HP: No, on the other ones, too..I mean the ones that have to do with individual people.

M: Well,, those are the experiences that move you to write a song....I've had a hard time with individual relationships. I think everybody in this business does. The sign of Aquarius is that. It's true, it's supposed to be their trait, they have an easier time communicating with large masses of people than they do with individuals.

HP: You're really into astrology? What good does it do you?

M: It's just sort of a guide. I have an astrologer, and I don't get daily word on what to do or anything like that. Just to get your chart is to know yourself a little more. Maybe you knew all those things before, but they'll just bring it out so you can see it. I'm sure you know about the idea that when people are really following astrology you don't think: oh my God, that's going to happen to me at a certain time. It's just a tendency that that sort of thing might happen. It might be nice to know that there is a tendency for you to be careless in September, so that you can guard yourself a little more. There's something to it; there has to be.

I was really led to this astrologer in a strange way, too. I was in a really bad way; I wasn't writing anything and I was in one of those times when everything was flat and I didn't feel like anything was going to happen. I'm not talking about record things, I was just sort of in a dry time.. And I was talking to Bob Reno at Vanguard. He's a very businesslike sort of person and you just wouldn't imagine him to advise an astrologer to you. He said, you've got to write to this man in Italy, and I said all right. So he gave me his address and I wrote my birth information down and I was going to send it to him. Weeks passed by and I never sent it out, and all kinds of little strange things happened, like I had written down the wrong birth time. I didn't realize it until I was reading it over. It was really a good thing I didn't send that out.

Weeks and weeks went by before I ever sent this out, and the reason I sent it out finally was that my arranger was writing to the same astrologer, and Bob Reno and this guy don't even know each other. It was such a strange thing that this arranger that I had just started working with was writing to the same man.

And I'll tell you something. Since I've been doing this meditation that the man's given me, there is some strange energy following me around! I'm not kidding you. I've really got this strange kind of positive energy with me.

HP: What kind of meditation?

M: I just meditate on symbols, and there are some...I suppose they're poems that he sent me to read, think about. There's something really there, really. It's fantastic.

HP: Besides astrology, are you into any other kind of religion?

M: I'm guided by something. I sometimes think it's this and I sometimes think it's that, but I'm not into any one particular thing. I used to be one of those people who sort of went around sampling religions. But it's something you really have to make up for yourself as you go along. I'm inspired I think by Meher Baba. I love Meher Baba.

HP: How did you get interested in him?

M: I was at a press party in California in the early times when I was first starting, and there was a guy there - in fact, he's one of the people from the Firesign Theater. He had this button on. It was a terrible party and I was really scared. It was so frightening, you know, those parties where they sort of set you up in a hotel room and put all these things around you and say: Here, Melanie, play songs for the nice people and just be yourself, do the things you'd normally do. I'd normally run out of this room! Anyway, it was a really scary party, and this guy was very friendly, very warm. He didn't say anything to me, but I just gravitated toward him constantly. Every time there was a lull I'd sort of walk over to him, and I looked at his button and said "Who's that?" and he said "Meher Baba".

HP: He was wearing a picture?

M: He was wearing this little button. I didn't wear mine today for some reason. It was a little button, and this man smiling like this (attitude of prayer). I was just looking at it, it was just fascinating to me, such a happy little thing to wear, and so he gave it to me at the end of the party, and I wore it all the time. And people would ask me, "who's that?" and I would say "Mayor Baba,, some mayor of somewhere." I had no idea who he was, no idea whatsoever. But somehow I was led to it. I found out more and more about it as I went along. There's a big society for Avatar Meher Baba, they're all over, and there's one in New York City. This woman called me up and she told me she wants to take Meher Baba out of the freak category. They want to give him a new image. They want me to do a radio interview or something about it. But the thing is, I really have nothing to say except that I have a good feeling about him, and I was led to him for some reason, and that I have a feeling of love. I always feel that people want me to go into some kind of explanation about what is Meher Baba. I really don't know what he does for other people, but I know what he does for me. I found it, and if other people find it, well, fine. If they don't, well, this wasn't meant for them. They may find somebody else or something else or nothing else. Or maybe they'll find a nice song to sing.

HP: How do you feel you relate to your audience? You were talking before about relating to individuals being different from relating to a group.

M: When a concert is going over well, or even if it's not going over well, there's a giant feeling coming from a group of people that doesn't come from an individual. It's spiritual, that's what it is. After a good performance I feel like I suppose another person might feel after they've been to church, if they really believe in that church. I feel cleansed. And that's why it's so important to me to make it good.

HP: Carnegie Hall must have been like that.

M: Oh, it was really nice! It was such a fantastic thing for something like that to happen. (Several hundred of the audience poured gently onstage toward the end of the concert.)

HP: Does that happen often?

M: Since then it's happened often, but before that it didn't. It was the first time. That was really nice. We're gonna have another concert at Carnegie Hall, October 23. I think of it as being a kind of reunion. I was afraid to do it again. It was so soon from the last one; I just have a couple of new songs. You see, they booked the date without me knowing it and then said, we've got Carnegie Hall, but if you don't want to do it, we can get it for somebody else. That was after it appeared in the New York **Times.** But that's not why I'm doing it. I really think I'm gonna like doing it again. New York is really...New York and the south, they're spiritual places; they're places where there's some kind of extra energy. And it's really the location. I could have this great week, and if I was plopped all of a sudden in Los Angeles, the whole thing could be turned around. There is just something horrible about Los Angeles. There's something bad in the air, bad vibrations, bad whatever you want to call it. And there's something lacking in other places. But the east coast is really the place, for me. There's something really happening on the east coast, and I feel it when I go down south. I'm afraid of the south, by the way. There's something in the air there, something in the atmosphere, you know, aside from the political thing. The people are really very open; it's such a sad thing that they can't be more broadminded. They extend themselves to you, up to a point, and then it's all over. And that's what frightens me.

HP: Are you saying that as a performer, or just as a person?

M: As a person. As an audience, they're probably more enthusiastic, more uninhibited. Just to jump up and say "Keep goin', girl!" or something. But it's not as moving as if something like that happens in New York, because you know that something's been done for that to happen in New York. New York is my favorite place in the whole world. New York, and second, Philadelphia.

HP: Philadelphia? Why Philadelphia?

M: I suppose that's where I did my first college concert, and I had a very good experience there. And every experience I had in Philadelphia has been good. I also went to the Main Point; it's the only club I'll do in the whole United States. It used to be a very good listening club, and the people around it are good. It used to be a Quaker meeting house or something. The Troubador in Los Angeles is such a terrible place. I really don't like California. I like looking at San Francisco, it's very pretty. It reminds me of New York, that's what it is. I'll never leave this city. It's where everything starts, you know. I love to go to the country. I just went upstate New York this weekend. I did a concert in Skidmore. And it was such a nice place. All these old feelings stuck around these old buildings, and the leaves change incredible colors. They don't change colors down here, in New Jersey.

HP: Are you conscious at all of having a stage image?

M: I used to think that I'd like to have one, but I don't think I do. I don't have one way of being, my personality is too inconsistent. I'm affected by things that happen. I may have some kind of image that I'm not aware of. When I was about sixteen I wanted to be a very serious singer, very...um...thin. You know that type: thin, long hair, boots, singing little songs..But it just never worked out that way. If I tried to pull one of those I don't think it would work.

HP: What was the situation or train of thought that led you to write "Baby Guitar"?

M: It's really a sad story. It's really freaky. Actually, the evil verses were removed from that song. It was really an evil song at one time. I was in England and I had just given one of those press things, and in England, I'll tell you, it's really frightening to meet the press. Especially as a foreigner, as an American. American: dumb, you know. Unsophisticated. The New Country. Even the people with long hair, even the in, groovy people over there regard Americans as being stupid. And everybody was so serious. Like: OK, you've come to England, Melanie, what right do you have to sing? I had this feeling of really having to prove myself worthy of singing. And it was mostly what I had been conditioned to think before I went over there that made the whole thing worse. I'd gone to acting school and had a couple of English directors, and I remember them saying the English have fantastic ears, and they really have a way with sounds and language, and sometimes in criticism of what I'd do I would always get this sort of thing like : You'd never last at the Royal Academy of Dramatic Arts. So I was really frightened when I went to England. I was thinking, "Here are these people with great ears, and they're gonna listen to my songs and really pick apart the lyrics." That's what I was really afraid of, that they were gonna sit and analyze my lyrics. Every time I sit and analyze my lyrics, they don't make sense. I was afraid to open my mouth. I was afraid they were going to say: Aha, a stupid American.

After this party - party, it was like a nightmare - after it was over, the guy from the record company said...he was an older man, and he drank too much, "You know, Melanie," (very British accent) "you don't just come over here and start singing; I mean what do you do it for, what makes you tick?" I was taking everything he was saying as a personal assault; I really felt he was attacking me. And he was saying, like: "What's your sex life like?" and he's going through this whole thing..And at the time it was really bad, so I didn't even have a good answer for him. Like everything was really bad and I was really lonely, really at a bad time in my life, and here I had just done this party that really didn't go over very well, at least to me, and here's this guy attacking me and finding out what my sex life is all about, and so I went home with my guitar. Not home, I went to the hotel room, and I was sitting on the bed, and the guitar was next to me, and I was going through this imaginative thing with my guitar. It was really strange. I was thinking of this whole thing, like here I am, what kind of a life am I living ? This fake sort of set-up life, you go in, you sing for people you sing about your life, and then you come back to this empty room, and there's nothing there, and there's no people, and you've just been dug into by some nut, he's just been digging into your brain, picking you apart, and you're thinking about all the things he's said. I was really upset that night. I stayed up the entire night writing that song. The song had about 67 verses. It had terrible verses. It had things about taking pieces of myself and putting them in formaldehyde. It was really a gross, disgusting song. And by the morning I had forgiven everybody, and it turned out to be just a sort of little, funny song. It was really a nightmare. That was one of the only songs I can tell you an exact story about. I hardly ever sing "Baby Guitar" any more. There was really one point when I had to say, this is really too freaky to even sing. It was too true.

HP: A public personal life? Do you like it?

M: It's sort of nice. You get out of yourself a lot. A lot of times I have to take a rest, a real rest, not just not work as much, but stop work altogether. Because you just have to get your balance again, know that you're just a human. □

B.B. KING
Always Listening

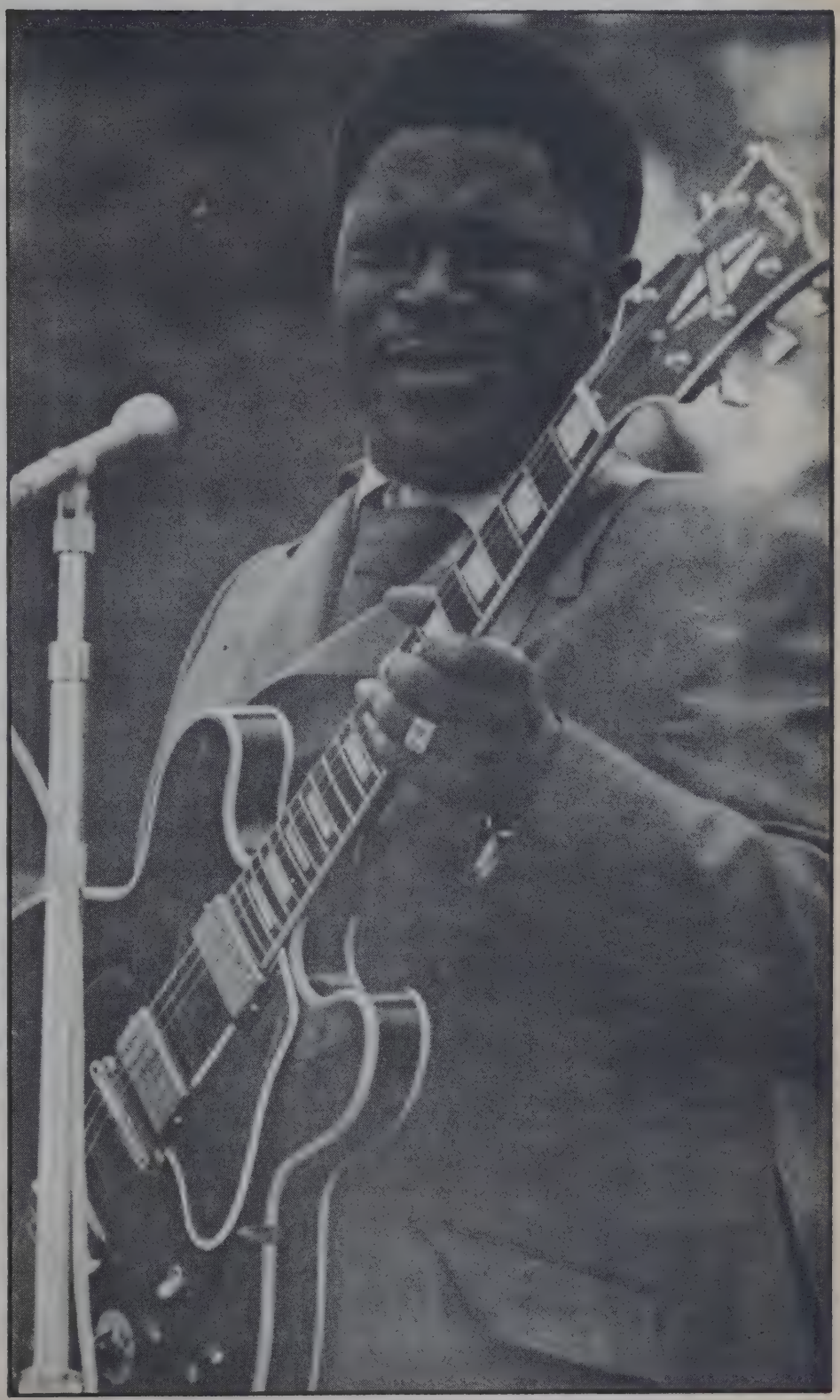
Early in 1970 B. B. King, when he was asked about his recording plans for the year, said: "I'll keep on doing my blues. Each decade that I play, I still sing the blues but I use a rhythmic background that is toward whatever is happening at that time. In my last albums there is still the blues but there's also a little bit of a soul beat or a rock beat. I'd like to do an all instrumental album as well...."

"Indianapola Mississippi Seeds" is B. B. King's newest album on the market. Leon Russell, on piano forseveral tracks, is an unfamiliar name. So too is Carole King, also on piano, and the whole album (despite a few bursts of strings) is into the rock field, although B. B. never, as he says, lets go of his blues. Particularly moving in this context is a short moving "Nobody Loves Me But My Mother" which just has B. B. on piano and singing and lasts just over a minute, but goes right back to the root and canal of B. B.'s art.

But the whole album and its leanings is really as B. B. says a case of "listening". And B. B. King is one of the great listeners where his music is concerned.

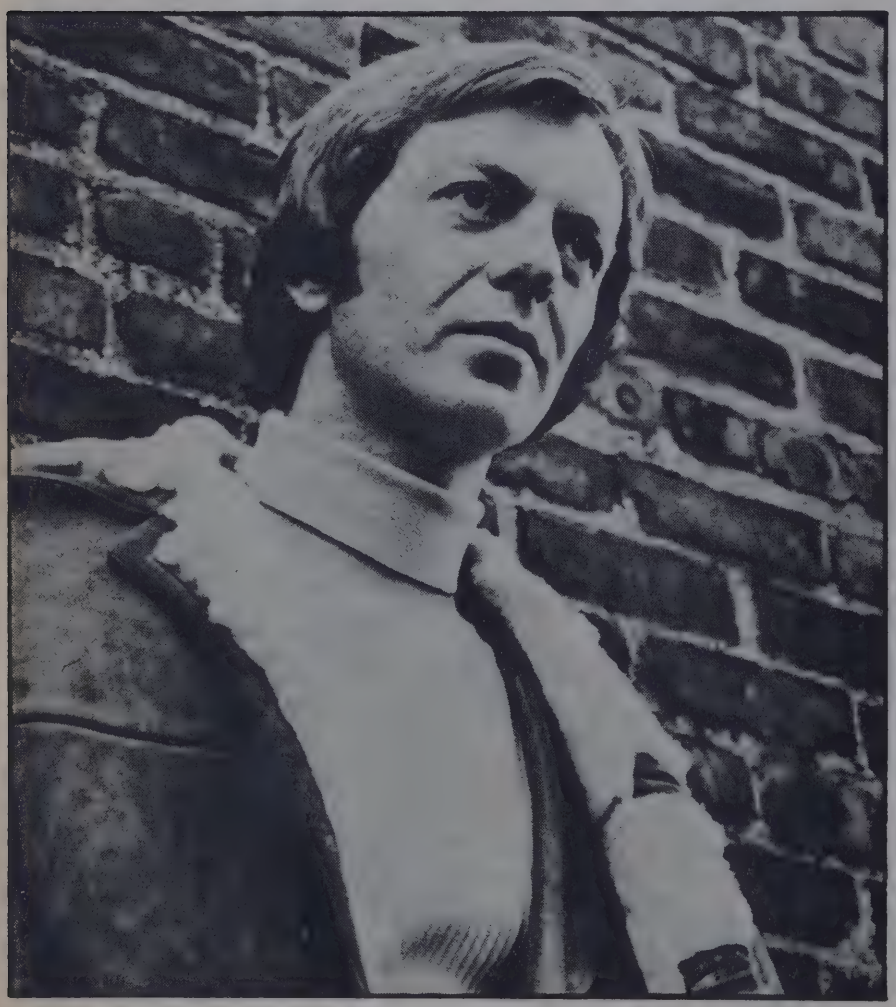
"I dig good jazz and my band plays it often," he explained. "But like everything else we follow the fad. When boogie music was popular, not only in small groups but also in big bands, in the 40's, we had that in the background. Then the mambo came in and so we added a Latin beat to some of the things we were doing. We were listening, you see. Like when the early rock became fashionable -- we put some of that in there.

(continued on page 52)



B. B. KING -- listen to what's going on around him, from boogie woogie's era to rock.

ROBERT JOHNSON'S BLUES TURNED DION AROUND



DION – dropped out for six years.

Dion is working again. "Abraham Martin and John" was the start of a six year lay-off taken the hard way – drugs. Now straightened out – "I think I've got a good chance of making it," he says straightforwardly. "I've fallen out with the drugs. They got in the way of my music back then in 1962 and they got in the way of my life too."

Dion still won't talk about what caused him to quit the music scene six years ago, to impose voluntary self-retirement on himself. "I can't get that time together yet. I'm still fitting that jigsaw puzzle together."

He has, naturally, some comments on the music scene today compared with the era of "Runaround Sue" and just before it when it was Dion and the Belmonts and "A Teenager In Love". Dion became one of the first of what were called "teen idols" along with Anka, Avalon, Fabian, Nelson etc.

"Actually I wasn't into that teen kick at the time – I got involved into some down home blues scene just before I quit the business, when I left Laurie Records and went to Columbia.

"I remember meeting this guy, John Herman, at Columbia who introduced me to records by Robert Johnson, the blues singer that had a great influence on the Rolling Stones and, I think, Johnny Winter.

"Well, over six years ago I heard this guy and I was hearing the real thing. I knew it. They were songs about real things and they made me realize my stuff had been kind of on the surface, to say the least. I listened to a lot of blues. They're very lyrical – the self expression in the music is fantastic. They took me through a lot of changes, those Robert Johnson songs.

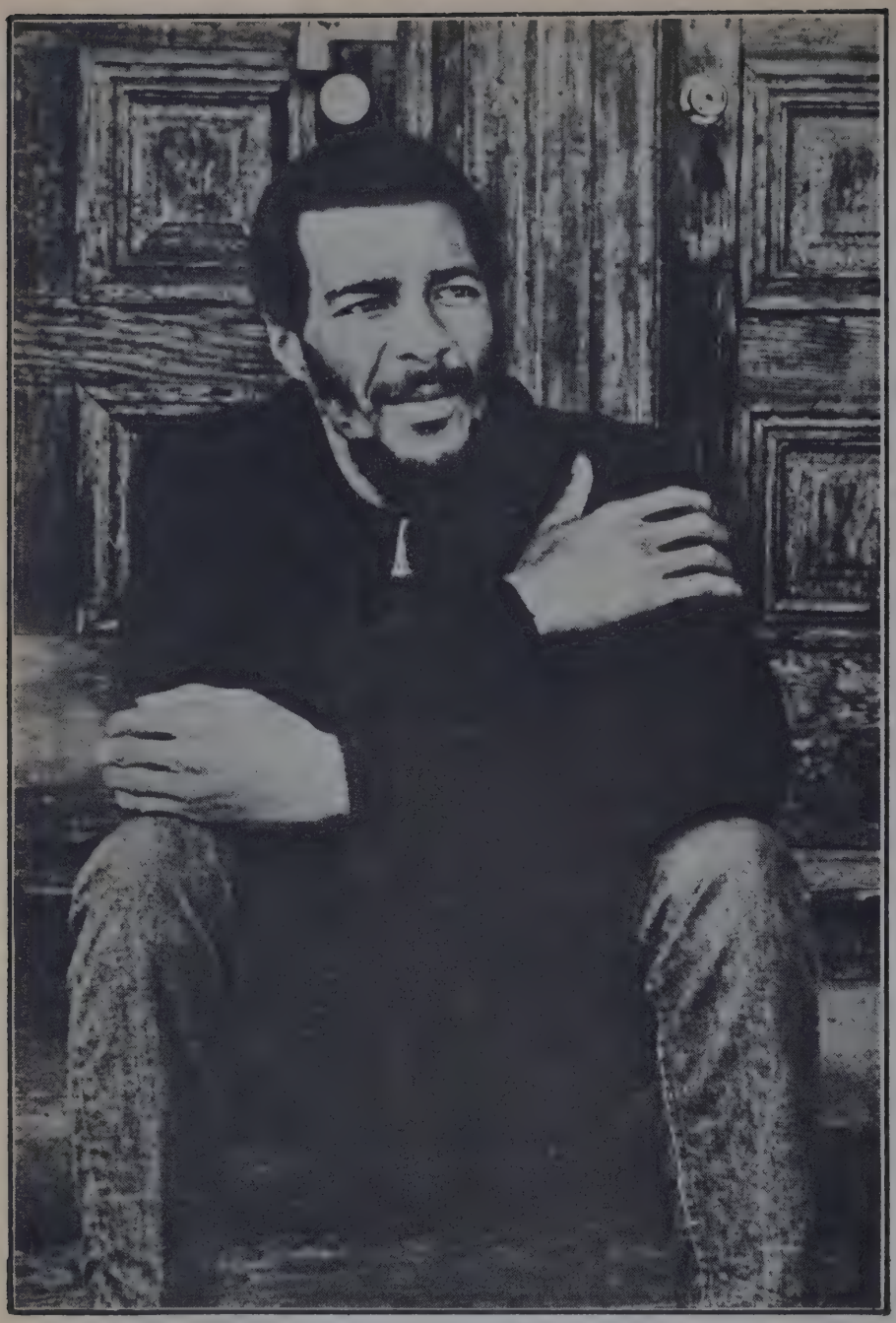
DION -- dropped in again with "Abraham, Martin and John".

"The problem though is that a lot of blues song melodies sound the same. You've got to put some kind of melody to blues lyrics. After all, if you're singing a sad song it makes the sadness sort of bearable, if it has a pretty tune.

"The Robert Johnson business is really known about these days, though. Things have really changed in the music business since I was there. The equipment is different, the depth is different and the way you record is much, much different. There's a lot more in it these days.

"I dig a lot of the artists like Eric Clapton and Jack Bruce, but there are a lot of kids who sit around, smoke a joint or two and figure they're really into doing something musically. And they're not. I listen to Tim Hardin. He's beautiful.

"Me? I'm trying not to plan too much right now. I want to work, to let my music talk for me – I guess that's the concept now." □ Ritchie Yorke



RICHIE HAVENS – quietly keeping busy on all the media

RICHIE HAVENS And The Unintellectual Promoters

Richie Havens may not grab big headlines – he's quiet, you know, uncontroversial and just goes about doing his job, which is establishing rapport and involvement with the people who pack his concerts.

But that doesn't mean that Richie isn't busy. Busy he is – he has just finished a protest movie. Protesting about the bad scenes that inflicted and corrupted many rock festivals last summer ... and the bad scenes generated by many promoters of said festivals.

According to Richie it's a full length film that points up the legislation that denies proper festivals and it comes down hard on what he terms the 'unintellectual' promoters who are merely money conscious.

"They borrow money to sign up the whole gang of groups, find they've nothing left and pull out quickly. A bad scene is left behind. The movie investigates the bad promoters who don't think about the people, about the groups but merely about the money he wants to make from them," says Richie.

Directing the film is Mark Roth, a longtime associate, and Stormy Forest, which is Richie's company, are producing it.

Richie is also busy with his record label, Stormy Forest. He has recorded a singer, Kathy Smith, who came with the highest recommendations. Bob Dylan telephoned Richie and got him on to her after hearing some of Kathy's tapes. Kathy, from California, sings and writes her own material. She now works steadily with Richie on most of his concerts.

Richie is also recording a Canadian singer and guitarist, Bruce Murdoch. His compositions turn up regularly on Richie's concert repertoire.

And now Richie – who, unlike many artists, works regularly and well on television – wants to get some of his own scripts and ideas for a television show on the air.

"Communication is what we are in," he says. "And that includes all media." □

BROOKLYN BRIDGE Started With THE CRESTS

BROOKLYN BRIDGE – Johnny Maestro with the complete line up.

The Crests charged through the charts in 1959 with a million seller, "The Angels Listened In". Lead singer was Johnny Maestro.

The Crests had, like many groups of that era, a short lifespan for Mr. Maestro. He left and joined another. And another.

Eventually he wound up in the middle of bubble gum, leading a seven piece instrumental group with three other singers added and all called the Brooklyn Bridge because (the story goes) a promotion man for the record company, Buddah Records, said it would be easier to sell the Brooklyn Bridge than an eleven piece band.

But sell they did.

So you might think that Johnny Maestro would look back at his days as lead with the Crests with affection. Not so – he gets uptight when you recall his involvement with the group and the innocent days of 1959.

Said Johnny: "I try not to remember back that far myself, for personal reasons. I don't think anybody is interested in working on 'The Angels Listened In'.

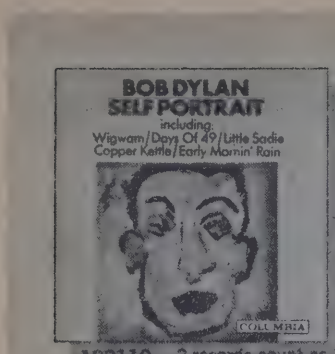
"I'm into a completely new thing now and that's all I'm interested in. The fewer people know about my gig with the Crests the better.

"Just compare the two eras of music – 'The Angels Listened In' and that first hit we had with Brooklyn Bridge, 'The Worst That Could Happen' a great song by Jim Webb. Now the audience's ears are, now can I say....they want to hear good music now. Good in terms of quality.

"Back in 1959 the beat was all that mattered – it still matters but not the way it did then. Musical quality is where it's at nowadays, no matter what bag you're in."

When Johnny Maestro formed the Brooklyn Bridge, he was only after a four piece rhythm section. "But when I heard the band we've got now I was knocked out. So we went with seven and anyway what's wrong with an eleven piece group. A lot of soul stars like James Brown and Sam and Dave had a whole lot more and when somebody big plays Las Vegas they seem to have hundreds of musicians in back of them.

"Why should we have to make do with two, three or four piece. One of the things that worried us at first was whether we could all make money with so many members. But it's worked out okay." □



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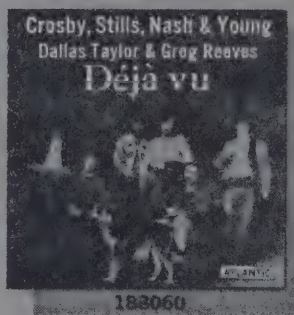

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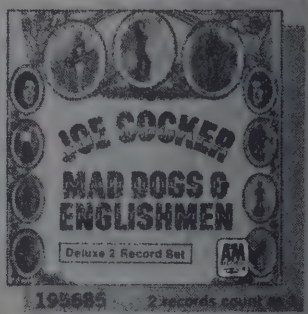

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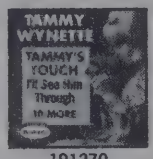

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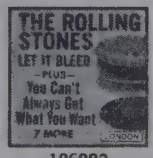

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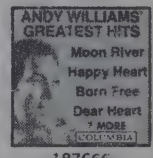

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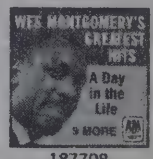

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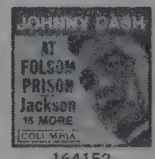

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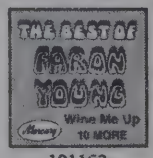

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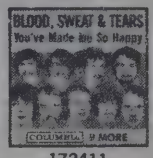

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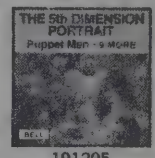

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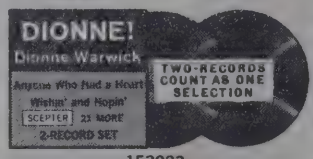

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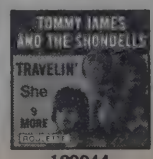

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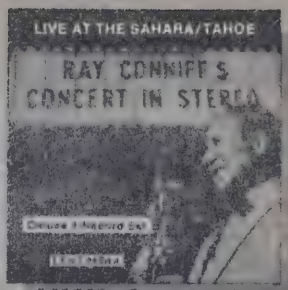

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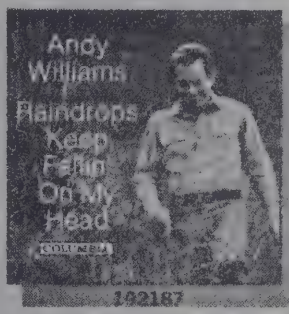

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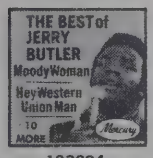

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CRC *Where smart buyers shop for hits!*

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Please accept me as a member of the Club. I've indicated below the twelve stereo records I wish to receive for only $2.86, plus mailing and handling. I agree to purchase ten records during the coming two years (I understand I may choose selections from any field of music), under the terms outlined in this advertisement. I may cancel membership any time thereafter. If I continue, I will be eligible for the Club's generous bonus plan.

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☐ Easy Listening ☐ Today's Sounds
☐ Country ☐ Classical
☐ Broadway and Hollywood ☐ Jazz

☐ Mr.
☐ Mrs.
☐ Miss.....
(Please Print) First Name Initial Last Name

Address.....

City.....

State..... Zip.....

Do You Have A Telephone? (Check One) ☐ YES.. ☐ NO
APO, FPO addressees: write for special offer

N13-7/6Z

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WORDS TO YOUR FAVORITE HITS

• BLACK MAGIC WOMAN

(As recorded by Santana/Columbia)
PETER GREEN

I got a black magic woman
I got a black magic woman
Yes, I got a black magic woman
She's got me so blind I can't see
But she's a black magic woman and she's tryin' to make a devil out of me.

Don't turn your back on me baby
Don't turn your back on me baby
Yes, don't turn your back on me baby
Don't mess all around with your tricks
Don't turn your back on me baby
'Cos you might just wake up my magic stick.

You got your spell on me baby
You got your spell on me baby
Yes, you got your spell on me baby
Turnin' my heart into stone
I need you so bad
Murderin' woman, I can't leave you alone.

Yes I need you so bad
Yeah I need you darlin'
Yeah I need you darlin'
Yes I want you to love me
I want you to love me
Wo-yeah
Oh, wo, yeah baby
Yes I need your love
Wo I need your love so bad
Yes I want you to love me
Wo I need your love.

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• RUBY TUESDAY

(As recorded by Melanie)
MICK JAGGER
KEITH RICHARD

She would never say where she came from
Yesterday don't matter if it's gone
While the sun is bright
We're in the darkest night
No one knows she comes and goes
Goodbye Ruby Tuesday
Who could hang a name on you
When you change with every new day
Still I'm going to miss you
Don't question why she needs to be so free
She'll tell you it's the only way to be
She just can't be chained to a life where nothing's gained
And nothing's lost at such a cost
Goodbye Ruby Tuesday
Who could hang a name on you
When you change with every new day
Still I'm going to miss you.

There's no time to lose
I heard her say
Cash your dreams before they slip away
Dyin' all the time
Lose your dreams and you will lose your mind
Ain't life unkind
Goodbye Ruby Tuesday
Who could hang a name on you
When you change with every new day
Still I'm going to miss you.

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• IMMIGRANT SONG

(As recorded by Led Zeppelin)
J. PAGE
R. PLANT

We come from the land of the ice and snow
From the mid-nite sun where the hot springs blow
The hammer of the Gods will drive our ships to new lands
To fight the horde, singing and crying
Valhalla I am coming.

On we sweep with threshing oar
Our only goal will be the western shore
We come from the land of the ice and snow
From the mid-nite sun where the hot springs blow
How soft your fields so green
Can whisper tales of gore
Of how we calmed the tides of war
We are your overlords.

On we sweep with threshing oar
Our only goal will be the western shore
So now you'd better stop and rebuild all your ruins
For peace and trust can win the day despite all your losing.

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PARADE OF SONG HITS

•NO MATTER WHAT

(As recorded by Badfinger)
PETE HAM

No matter what you are
I will always be with you
Doesn't matter what you do girl
Ooh - girl with you
No matter what you do
I will always be around
Won't you tell me what you found girl
Ooh girl won't you
Knock down the old gray wall
Be a part of it all
Nothing to say, nothing to see, nothing to do
If you would give me all
I would give it to you
Nothing would be, nothing would be, nothing would be
Ooh girl you girl, want you
No matter where you go
There will always be a place
Can't you see it in my face girl
Ooh girl want you.

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•IF I WERE YOUR WOMAN

(As recorded by Gladys Knight & The Pips)
LA VERNE WARE
PAM SAWYER
CLAY MC MURRAY

If I were your woman and you were my man
You'd have no other woman you'd be weak as a lamb
If you had the strength to walk out that door
My love would over rule my sense and I'd call you back for more
If I were your woman, if I were your woman and you were my man
um baby
She tears you down darlin', says you're nothing at all
But I'll pick you up darling
When she lets you fall
You're like a diamond but she treats you like glass
Yet you beg her to love you but me ya' don't ask
If I were your woman, if I were your woman, if I were your woman
Here's what I'd do.

I'd never no no stop loving you
yeah yeah um
Life is so crazy, a love is unkind
Because she came first darling will she hang on your mind
You're a part of me and you don't even know it
I'm what you need but I'm too afraid to show it
If I were your woman, if I were your woman, if I were your woman
Here's what I'd do
Never no no stop loving you ah yeah
If I were your woman here's what I'd do
I'd never never never stop loving you
If I were your woman your sweet lovin' woman
If I were your woman.

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•SHARE THE LAND

(As recorded by the Guess Who)

BURTON CUMMINGS

Have you been around
Have you done your share of coming down on different things that people do
Have you been aware you got brothers and sisters who care
About what's gonna happen to you in a year from now.

Maybe I'll be there to shake your hand
Maybe I'll be there to share the land
That they'll be giving away
When we all live together
Maybe I'll be there to shake your hand
Maybe I'll be there to share the land
That they'll be giving away when we all live together.

Shake your hand, share the land
"You know I'll be standing by.....to help if you worry
Did you pay your dues
Did you read the news
This morning when the paper landed in your yard
Do you know their names
Can you play their games
Without losing track
And coming down a bit too hard.
(Repeat chorus).

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•KNOCK THREE TIMES

(As recorded by Dawn)
IRWIN LEVINE
L. RUSSELL BROWN

Hey girl what-cha doin' down there
Dancin' alone every nite while I live right above you
I can hear your music playin'
I can feel your body swayin'
One floor below me you don't even know me I love you
Oh my darlin' knock three times on the ceiling if you want me
Twice on the pipe if the answer is no
Oh my sweetness
(Knock) means you'll meet me in the hallway
Twice on the pipe means you ain't gonna show.

If you look out your window tonite
Pull in the string with the note that's attached to my heart
Read how many times I saw you
How in my silence I adore you
And only in my dreams did that wall between us come apart
(Repeat chorus).

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•THE BORDER SONG (Holy Moses)

(As recorded by Aretha Franklin/ Atlantic)
ELTON JOHN
BERNIE TAUPIN

Holy Moses I have been removed
I have seen the spector
He has been here to
Distant cousin from down the line
Brand of people who ain't my kind.

I'm going back to the border
Where my affairs, my affairs ain't abused
I can't take any more bad water
Been poisoned from my head
Down to my shoes
Oh, oh he's my brother
Let me live in peace
Oh let us live in peace.

Holy Moses I have been deceived
Now the wind has changed direction
And I have to leave
Won't you please excuse my frankness
But it's not my cup of tea
Holy Moses I have been deceived
(Repeat chorus).

Holy Moses let us live in peace
Let us strive to find a way
To make all hated cease
There's a man over there
What's his color I don't care
He's my brother
Let us live in peace
(Repeat chorus).

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PARADE OF SONG HITS

•HE AIN'T HEAVY. . . HE'S MY BROTHER

(As recorded by Neil Diamond/Uni)
BOB RUSSELL
BOBBY SCOTT

The road is long with many a-winding turns
That leads us to who knows where, who knows where
But I'm strong, strong enough to carry him
He ain't heavy. . .he's my brother.

So on we go
His welfare is my concern
His welfare is my concern
No burden is he to bear
We'll get there
And I know he would not incumber me
He ain't heavy. . .he's my brother.

If I'm laden at all
I'm laden with sadness that everyone's heart isn't filled with the gladness of love for one another.

It's a long, long road from which there is no return
While we're on our way to there why not share
And the load doesn't way me down at all
He ain't heavy. . . .he's my brother.

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•YOUR SONG

(As recorded by Elton John)
ELTON JOHN
BERNIE TAUPIN

It's a little bit funny this feeling inside
I'm not one of those who can easily hide
Don't have much money but boy if I did
I'd buy a big house where we both could live.

If I was a sculptor but then again no
Or a man who makes potions in a traveling show
I know it's not much but it's the best I can do
My gift is my song and this one's for you.

I sat on the roof and kicked off the moss
Well a few of the verses well they got me quite cross
But the sun's been quite kind while, while I wrote this song
It's for people like you that keep it turned on.

So excuse me forgetting but these things I do
You see I've forgotten if they're green or they're blue
Anyway the thing is what I really mean
Your's are the sweetest eyes I've ever seen.

And you can tell everybody this is your song
It may be quite simple but now that it's done
I hope you don't mind, I hope you don't mind that I put down the words
"How wonderful life is while you're in the world."

I hope you don't mind, I hope you don't mind that I put down the words
"How wonderful life is while you're in the world."

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•CAN'T STOP LOVING YOU

(As recorded by Tom Jones/Parrot)
BICKERTON
WADDINGTON

I watch the leaves falling to the ground
I'm walking up and down the streets of my hometown
You're here with me like it used to be
I look around and then I'm on my own again
Can't stop loving you
Can't stop wanting you
Can't stop now that you made me part of you
I've heard some people say
I'm dreaming my life away
But what else can I go
Can't stop loving you.

Your face I see in my memory
I close my eyes and then I start to live again
You're holding me like it used to be
I open my eyes and then
I'm on my own again
Can't stop loving you
Can't stop wanting you
Can't stop now that you made me part of you
I've heard some people say
I'm dreaming my life away
But what else can I do
Can't stop loving you.

Can't stop loving you
Can't stop wanting you
Can't stop feeling blue
Can't stop loving you
I can't stop loving you
Oh I can't, I can't, I can't stop loving you
Oh can't stop loving you
I can't stop loving you.

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•MY SWEET LORD

(As recorded by George Harrison/ Apple)
GEORGE HARRISON

My sweet Lord, Hmmm my Lord, Hmm my Lord
I really want to see you
I really want to be with you
I really want to see you Lord but it takes so long --
My Lord, my sweet Lord.
Hmm my Lord, Hmm my Lord.

I really want to know you
I really want to go with you
I really want to show you Lord that it won't take long --
My Lord Hallelujah
My sweet Lord Hallelujah
My Lord Hallelujah
My sweet Lord Hallelujah
Really want to see you
Really want to see you
Really want to see you Lord
Really want to see you Lord
But it takes so long my Lord Hallelujah
My sweet Lord Hallelujah
Hmmm my Lord Hallelujah
My, my Lord Hallelujah
My, my, my Lord Hallelujah
I really want to know you Hallelujah
I really want to go with you Hallelujah
My sweet Lord, Hallelujah
I really want to show you Lord that it won't take long --
My Lord Hallelujah Hallelujah
My sweet Lord Hallelujah
My, my Lord Hallelujah

Hmm my Lord Hare Krishna
My, my my Lord Hare Krishna
My sweet Lord Krishna Krishna
Oooh Lord Hare Hare
I really want to see you Hare Rama
Really want to be with you Hare Rama
I really want to see you Lord but it takes so long Hallelujah

My Lord Hallelujah
My, my, my Lord Hare Krishna
My sweet Lord Hare Krishna
My sweet Lord Krishna Krishna
My sweet Lord Hare Hare
Gurur Brahma,
Gurur Visnu,
Gurur Devo,
Maheshwara, Gurur Sakshat,
Parambrahma, Tasmi Shri Guruve Namah.

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PARADE OF SONG HITS

•ONE MAN BAND

(As recorded by Three Dog Night)
JANUARY TYME
TOMMY KAYE
BILLY FOX

Ain't no two ways about it
I can't live without you
Let's get together I can't wait forever
Here I am, take my hand, I'm your man
Baby let me be your one man band
One man band, baby let me be your one man band, one man band.

Ain't no two ways about it
I just gotta shout it
Let's get together I can't wait forever
Here I am, take my hand, I'm your man
Baby let me be your one man band
One man band, baby let me be your one man band, one man band.

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•RIVER DEEP - MOUNTAIN HIGH

(As recorded by the Supremes & 4 Tops)
JEFF BARRY
ELLIE GREENWICH
PHIL SPECTOR

When I was a little girl
I had a rag doll
The only doll I've ever owned
Now I love you just the way I loved that rag doll
But only now my love has grown.

And it gets stronger, in every way
And it gets deeper, let me say
And it gets higher day by day
And do I love you, my oh my
Yeah river deep, mountain high
Yeah, yeah, yeah
And if I lost you, would I cry
Oh how I love you baby, baby, baby, baby.

When you were a'young girl
Did you have a puppy that always followed you around
Well I'm gonna be as faithful as that puppy
No I'll never let you down
Cause it goes on and on like a river flows
And it gets bigger baby and heaven knows
That it gets sweeter, baby, as it grows.

And do I love you, my oh my
Yeah river deep, mountain high
Yeah, yeah, yeah
And baby, baby, baby
I love you baby like a flower loves the spring
And I love you baby like a robin loves to sing
And I love you baby, like a schoolboy loves his pie
And I love you baby, river deep, mountain high.

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•GASOLINE ALLEY BRED

(As recorded by the Hollies/Epic)

COOK
GREENAWAY
MACAULEY

Woman get your head out of curlers
Time to get yourself out of bed
Lend your hand, send your baggage my chile
Going back home, getting back to the homestead
I'm a-gonna heat me some water
Put a shine upon my shoes
Telephone my ma, keep the room above Joe's
Cause I'm coming back, coming back to the homestead
Everything is back, getting back to the homestead
This time, this time we'll stay

Baby I know that we could have made it
We had ideas in our head
And I wish somehow we could of saved it
But we're gasoline alley bred

Yet the years haven't been wasted
I know it in my head
We'll be good for the life that we tasted
But we're gasoline alley bred

So woman, you could really believe it
I'll give everything a man could do
Breaking my back just to make us a dime
Never meet a day that the world wasn't good to you
Woman I know how you're feeling
I see the hurt upon your face
How many times do you think that I've cried
Knowing everyday that your hurt is getting longer
Holding back your pride, try to keep jokin'

Oh let's get away baby I know that we could have made it
We had ideas in our head
And I wish somehow we could have saved it
But we're gasoline alley bred

Yet the years haven't really been wasted
And I know it in my head
We'll be good for the life that we've tasted
But we're gasoline alley, gasoline alley bred.

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•HEARTBREAK HOTEL

(As recorded by Frijid Pink)
MAE BOREN AXTON
TOMMY DURDEN
ELVIS PRESLEY

Now since my baby left me
I've found a new place to dwell
Down at the end of Lonely Street
At Heartbreak Hotel
I'm so lonely, I'm so lonely
I'm so lonely that I could die.

And tho' it's always crowded
You can still find some room
For broken hearted lovers
To cry there in the gloom
And be so lonely, oh so lonely
Oh so lonely they could die.

The bellhop's tears keep flowing
The desk clerk's dressed in black
They've been so long on Lonely Street
They never will go back
And they're so lonely, oh they're so lonely
They're so lonely they pray to die.

So if your baby leaves
And you have a tale to tell
Just take a walk down Lonely Street
To Heartbreak Hotel
Where you'll be lonely and I'll be lonely
We'll be so lonely that we could die.

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•PAY TO THE PIPER

(As recorded by the Chairman of the Board)
G. JOHNSON
GREG PERRY
RONALD DUNBAR
ANGELO BOND

I spend my money on you every time
You even told me you had a good time
The night is through and we're all alone
You say it's time
That you went home
You wined and dined had fun on me
Just how nice must I be
I played the tune you dug the beat
Now come on girl be nice to me
If you dance to the music you got to pay the piper
If you come you say that you haven't known me long
How much longer will you go on
Girl my patience is wearing thin
I want to be more than just a friend
Girl I need some love desperately
Stop teasing girl take care of me
Come on girl, come on darling
Now the night is through and we're all alone
Don't you hesitate to turn me on.

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PARADE OF SONG HITS

•ISN'T IT A PITY

(As recorded by George Harrison/ Apple)

GEORGE HARRISON

Isn't it a pity, isn't it a shame
How we break each others hearts,
and cause each other pain
How we take each others love, without
thinking anymore
Forgetting to give back
Isn't it a pity.

Somethings take so long, but how do
I explain ?
When not too many people can see
we're all the same
And because of all their tears, -
their eyes can't hope to see
The beauty that surrounds them - oh
Isn't it a pity.

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•MOST OF ALL

(As recorded by B. J. Thomas/ Scepter)

BUDDY BUIE
J. R. COBB

Hello darlin' my it's good to hear you
I'm at the railroad station in St. Paul
How are all the folks, I'd love to
see em
But girl I'd love to see you most of all
Well I been starin' at the rain and I
been thinkin'
Ever since the train left Montreal
How I've always loved this life I'm livin'
But now I know I love you most
of all.

Many times before I know I swore that
I'd come home to stay
But it always seemed that foolish
dreams and trains got in my way
Tomorrow there'll be snow in Minnesota
But I won't be around to watch it fall
I'll be headed for that old familiar station
Hopin' you still love me most of all
I miss you baby.

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•BE MY BABY

(As recorded by Andy Kim)
PHIL SPECTOR
ELLIE GREENWICH
JEFF BARRY

The night we met I knew I needed
you so
And if I had the chance, I'd never
let you go
So won't you say you love me
I'll make you so proud of me
We'll make them turn their heads
Ev'ry place we go

So won't you please be my little
baby
Say you'll be my darling
Be my baby now.
I'll make you happy baby just wait
and see
For ev'ry kiss you give me
I'll give you three
Since the day I saw you
I have been waiting for you
You know I will adore you 'til
eternity

So won't you please be my baby
Say you'll be my darling
Be my baby now.

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•FOR A FRIEND

(As recorded by the Bugaloos/ Capitol)

J. HIRSCHHORN
A. KASHA

If you need somebody to help you
Just let out a sound and we'll be
around again and again
For a friend we would fly the earth
For a friend cause he knows the work
of a friend
And there's nothing we don't do.

If you need somebody to talk to
We'll always be there to show that
we care
Right up to the end
(Repeat chorus).

If he wins there we are to cheer
For a friend or to dry a tear for a
friend
Any friend we know is true
For a friend like you
(Repeat chorus).

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•SILVER MOON

(As recorded by Mike Nesmith)

MICHAEL NESMITH

See the lazy windmill slowly turning
(aah)
Cutting up the marble canyons of the
sky
See the dust around my feet go
churning (aah)
Moving the winds down the highway
of goodbye.

Standing in the lonely night of the
silver moon
With the unexpected destination of
my home
Now I must go, go and let go.

Half the thoughts I'm thinking speak
in sighs
As that same old wave of loneliness
returns
As I can see you when I close my eyes
Speaking very softly as you turn.

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PARADE OF SONG HITS

•I'M NOT MY BROTHER'S KEEPER

(As recorded by Flaming Embers)
WILLIAM WEATHERSPOON
RAYNARD MINER
RONALD DUNBAR

O-o-o no
I'm not my brother's keeper
Tho' he be strong or weaker
Before you judge me why not try to love me

I'll try to help him
But if wrong he does
Don't point your finger saying it's all of us

I'll stand close by him and give him my respect
Like many others I've done my very best
When wrong is done under one person's name
Should other people have to share the blame
Oh I'm not my brother's keeper
Tho' he be strong or weaker
Before you judge me why not try to love me.

If I do wrong then someone make me pay
But if I'm right don't try to block my way
Don't judge a story without opening up the book
The good you'd find inside
It many times is overlooked
Being militant don' mean peace
Ain't in your heart

Tho' we're both impatient for freedom to start
Oh don't cut into me with your knives of doubt
Before you judge me why not hear me out
Oh Brothers, (I'm not my brother's keeper).

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•JOHNNY B. BADDE

(As recorded by Mungo Jerry)
RAY DORSET

Johnny plays the guitar sittin' on the wall yeah
All the people all come round yeah all the girls, all of the fellers love to here him playin'
'Cause they dig that sound, all right.

Everybody knows that John's a good looker
He can get the girls, any one he wants yeah,
See them stare when he is a playin'
Dancin' and a singin' they can't get enough.

He plays in the sunlight, plays in the moonlight
All night, all day, he never stops
Come on everybody, everyone of yer
Clap your hand, jump an' shout, let's have some fun, all right.

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•BEAUCOUPS OF BLUES

(As recorded by Ringo Starr)
BUZZ RABIN

I left Louisiana I had me big plans
To go out and get me all over this land
To see me the world I left my sweet girl
And gave it a whirl
But now here I stand along side the road
With holes in my souls and in my shoes
And beaucoups of blues.

Oh sweet magnolia breath carried over the marsh
By a breeze from the gulf
I'm going home I've had me enough
Oh where are the things I saw in my dreams
Where's the happy that freedom should bring
I see me today and know yesterday and I threw away my most precious thing
I see me a man who's lonely wants only to lose
Beaucoups of blues.

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•HEED THE CALL

(As recorded by Kenny Rogers and the First Edition)
KIN VASSY

Have you been listening, listen to the music
Have you been sleeping the sermon's in the music
The man standing next to you he must surely be your brother
So brother please heed the call.

The piper he's still piping
The magic in the music
The drummer he's still drumming
The message in the music
Sweet song of loving you should be singing
So brother please heed the call.

It's still early in our morning
Join in the singing
Let's not waste our morning
There's still time for singing
The outlaw of the midnight
He all too soon comes winging
So brother please heed the call
Won't you please heed the call won't you.

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•IT'S ALL IN YOUR MIND

(As recorded by Clarence Carter)
GEORGE JACKSON
RAYMOND MOORE

I remember the first time I got hurt by love
I thought I'd never get over that girl
Then mama called me to her side and took her handkerchief and dried the tears from my eyes and said.

It's all in your mind
It's all in your mind
You'll get over it in just a matter of time
You'll find a girl to treat you right
She'll bring happiness into your life, yeah.

Just because that girl did you wrong
You can't give up on love you got to be strong
Remember quitters never win
Take the bitter with the sweet and try it over again
She said (Chorus).

After meeting you I know mama told the truth
Cause I forgot about her when I laid eyes on you
Now I wanta pass this advice on to you
If you're hung up on love you can shake it too
Cause mama said (Chorus).

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PARADE OF SONG HITS

•WHERE DID ALL THE GOOD TIMES GO

(As recorded by Dennis Yost & The Classics IV)
BUDDY BUIE
JAMES B. COBB

We lived in the country when I was a child
You lived up the highway about half a mile
We whiled away the hours running to and fro
Tell me, baby, where do the good times go?
Do you still remember summers in the shade
And winters by the fireplace, promises we made?
You said you'd always love me
What happened I don't know
Tell me, baby, where did the good times go?
Where did all the good times go?
Where did they go?
Tell me woman if you know
Where did the good times go?

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•DO IT

(As recorded by Neil Diamond)

NEIL DIAMOND

Do it while your soul's still burnin'
You know I'll be yearnin' away
Say what you want to say
Cause if you let her go you'll always know you blew it
Go to it and do it
Yeah, do it yeah.

Tell her just how much you love her
And that no other could do what she does to you
Cause if you take your time
You're gonna find you blew it
Go to it and do it
Yeah do it, yeah do it, do it.

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•ONE LESS BELL TO ANSWER

(As recorded by the Fifth Dimension)

HAL DAVID
BURT BACHARACH

One less bell to answer, one less egg to fry
One less man to pick up after
I should be happy, but all I do is cry

I should be happy oh I only know that
Since he left my life's so empty
Though I try to forget, it just can't be done
Each time the doorbell rings I still run
I don't know how in the world
To stop thinking of him cause I still love him so

I end each day the way I start out
Cryin' my heart out
One less bell to answer, one less egg to fry
One less man to pick up after
No more laughter, no more love
Since he went away
Ah ah ah ah ah ah ah.

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•RIGHT ON

(As recorded by the Rascals)
FELIX CAVALIERE

Rode into Mobile looking for a lady
People keep starin' they actin' like I crazy
But I was born with some pride
So I let it all slide
And said right on brother
Right on sister
I know we are one
We're all children of the sun
Said just let me be
Keep my soul free.

Stopped for some coffee
Then I saw a sweet thing
She was talkin' with a dude
All about a revolution
I just looked in her eyes and my heart began to fly
And I said right on brother
Right on sister
When love comes along all my plans are gone
Well now let me see, what's in store for me
Moved right on over, smiled at her so sweetly
She told me about a party
Said a time she would meet me
Can you dig my surprise
When a red flag flied
I said right on brother
Right on sister
All this is fine not what I had in mind
I'll be running free
You can't catch me
I'll be running free
Would you like to come with me

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•I DON'T WANNA CRY

(As recorded by Ronnie Dyson)

L. DIXON
C. JACKSON

I still love you just like I did before
But before you smile and walk through that door now I don't wanna cry
No I don't wanna cry no more
No darling no more.

You come and go just like the morning sun
I was so serious you've had your fun
Now hear me I don't wanna cry
I don't wanna cry no more
No little girl, no more.

Welcome to my lips
Welcome to my jokes
Welcome to my sweet heart
Welcome to every little thing I have to offer you
So why don't you come on and just take it, take any part
Now come on, I'm beggin' you please
If you just come home to me
I want you to hear me
I don't wanna cry
I don't wanna cry.

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JAMES BROWN
The Life Style

THE FACE of soul. James Brown is Soul Brother No. 1. Occasionally he gets challenged but as time rolls on James Brown is still there. Working. Gyrating. Piercing screams against a fat cushion of jabbing sounds from the brass. And an entertainer that has been one of the two great influences on modern soul singing. The perspiration trickles and finally floods. The body jerks. But the man sings Soul. . . .

THE OTHER face of James Brown. People felt the power of Brown during one of the several riots that tore apart American cities. Brown went straight on the air in Washington, on television, to appeal to everyone to cool it. He followed it up with benefit concerts for ghetto areas, associating himself with Hubert H. Humphrey, then vice president, and the "Don't Be A Drop Out", campaign. Brown became involved in educational projects. Ten percent of his earnings go to charities. . .He personally supports 50 impoverished families. But he was still first and foremost a singer.

THE STYLE of soul. James Brown was independent from the beginning when he emerged in the Mid Fifties with his full fledged gospel dominated singing which he called "the natural truth." He made his first record, "Please Please Please" in 1956 which took its time to sell a million but eventually did. And more or less from the beginning he took charge of his own career, producing his own sessions and hiring his own musicians and assistants. It led eventually to his own radio stations, his own plane, his own production company. The James Brown style.

THE BROWN Machine rolls on. At present of the five radio stations in the U.S. owned by black men, Brown owns two but is looking to buy four more. He has considerable real estate all over America. He owns his own record production company, a musical publishing company, six cars, two twin engined Lear jets, a castle (complete with drawbridge and moat) in New York state and has a staff of just under 100 people, which gives him an annual payroll of over one million dollars. He makes an annual gross of two and a half million dollars a year from one nighters.

THE POLITICS of James Brown. "Thanks much for what you are doing for your country" was the hand-written message from L.B. Johnson, then president. Brown was the first major black artist to play for the troops in Vietnam. . .and he says he had to fight officialdom to get there and pay some of the way out of his own pocket, "I'm a racist," he says when it comes to freedom. I can't rest until the black man in America is let out of jail, until his dollar's as good as the next man. . . I don't say hire a man 'cause he's black. Hire him if he's right." James Brown recorded "Say It Loud, I'm Black and I'm Proud." James Brown was born poor, left school at the seventh grade. He went to reform school for stealing an automobile. . .He thinks America is the greatest country in the world.

AL KOOPER
Comes Full Circle

Al Kooper formed Blood Sweat and Tears. No secret.

No secret either that he split from the group after their first album was released. (Initially not too successful, the album, "Child Is The Father Of The Man" was recently certified as an official million seller)

No secret either that Blood Sweat and Tears went on to become a vanguard of the rock-jazz groups and one of the most successful.

How does Al Kooper feel about that?

He makes no secret of it: "When I leave something, I really sever my ties and when I left Blood Sweat and Tears it was without any percentage of what they were going to do. But I am still proud that their second album went to No. 1 in the charts because it meant that I had done something that I had wanted to do – I made a real impact on the country's music. Touched off a wave of rock bands complete with trumpets, saxophones and trombones as well.

"The split was unamicable at first, but we patched it up later. I got the idea of the brass section in Blood Sweat and Tears from the Maynard Ferguson big bands that he had around 1961 (Ferguson is a Canadian jazz trumpet player with an incredible technique now living and working in Britain). The Ferguson band was really the only big band I could tolerate then, the others sounded corny to me. I used to dig the band in New York when I was around 15 and just out of the Royal Teens group. I was also very aware of soul music and the kind of brass work I heard in those groups. So to combine the two struck me as a logical step.....

"I don't know if I'm still interested in horns or not. I still like to use horns sometimes but I no longer concentrate on them exclusively. This is because there are people who are using horns who are doing things much better than I ever did.

"After I left Blood Sweat and Tears I heard Chicago and they were doing things exactly as I wanted. Better than I could do. I first heard them at the Whiskey in Los Angeles when Jim Guercio had just transported them there from Chicago to get their act together. They had it together and I became a die hard Chicago fan.

"In fact, they stopped me going in that direction because they had it so well covered and I was starting to get influenced by them, which made it a weird scene because they had been influenced by me. Child is the father of the man and all that."

Currently Kooper is getting far away from the jazz rock groups, his 15 piece band that he formed and lost his shirt on following the Blood Sweat and Tears split, and his film score chore (He did the music for the film, "The Landlord", starring Beau Bridges and Pearl Bailey.

Now he is working with a piano trio, Easy Does It, with Harvey Brooks, ex Electric Flag on bass and Billy Mundi from Rhinoceros on drums. Brooks and Kooper are old friends and Kooper says: "The inspiration for this band came because Harvey and I used to play in a bar for drinks – not even for money. It's come full circle. In the act now there are about 15 minutes of original folk type material in contrast to the heavier sounds and this is a direction I'd like to move towards now. Whenever I get depressed I just figure, there are guys who play the guitar better than me, there are guys who play the organ better than I do, there are guys who write songs, there are guys who do arrangements and there are guys who produce records – but there are very few guys who do all of them.

"So I figure I'm pretty tight."

Not egocentric. Or an ego maniac though.

Recent criticism that Kooper is both of these provoke an instant response: "I'm not really as interested in featuring Al Kooper as I am in influencing music. I'm as famous as I'd like to be. Basically I've been lucky; I've just happened to be in the right place at the right time. I'm not even a good organist compared to guys who are playing in some nightclubs.

"I owe everything I have to luck and I never forget it."

AL KOOPER – not an ego maniac, not egocentric just a music maker.

Currently, apart from the Easy Does It trio, Al Kooper is recording in Los Angeles and working on an album with Denny Cordell, an old friend. Some of the tracks include chorus work by the ladies who were on the Joe Cocker Mad Dogs and Englishmen tour. Also on the cuts if he can get them will be Rita Coolidge, Bonnie Bramlett, Merry Clayton, Vanette Fields – about ten girls in all.

Al wants to do some Motown material also – he considers "Take Me In Your Arms And Rock Me Once In A Little While", a single made by the Isley Brothers, a great number that never made it.

Says Al: "That's where I get a lot of my material from, my record collection. I've got trillions of records."

ERIC BURDON
Mad Dog

ERIC BURDON and War -- spilling the wine and a No. 1 hit.

Eric Victor Burdon is a man of devious ways. When he tells you he is "getting a band together" he is really thinking about a film career.

A statement like "America is an amalgam of all that is good and bad

and WAR With Scars

in the world" means that he is still trying to sort people out and his references to the "business of music" shadows his desire to get in there and compete.

Burdon left his native England to live in America with the Animals (or rather the later version of the group that included Chas Chandler, manager of the late Jimi Hendrix). The Animals split (or rather fell apart with Eric saying he had been stolen from and cheated and was through with music in Los Angeles).

Now he has War, a big hit, "Spill The Wine", a big album, "Eric Burdon Declares War" and universal rave reviews wherever the group appears – East or West Coast or Europe.

Now the singer who originally wanted to call War Mad Dog With Scars because it summed up how he felt, told me: "Music isn't my game. I want to get into movies. When we get the movies together we're going to try and open people's eyes. We want to make psychedelic movies with music. I want people to share my experiences of life and see what's what.

"I'm not going to say 'Do this because this is right and that is wrong' because this is just what the authorities are doing."

Actually, Dee Allen who plays conga drum with War, one of the six Black musicians and Danish harmonica player that makes up the group, is on record of saying something similar about the group's musical aims. "We jumped right into the battlefield with our first album. We took the two opposing forces that existed in America – the Southern white and the black. We coupled Memphis Slim songs with those by John D. Loudermilk. The songs had all bad things to say about the country, so for once many people realized that we were all brothers. Both we and Eric called the group War because that is what we did – declared war on the slave-masters who had previously messed up our lives."

So there was Eric who got the band together, previously most of them were a Los Angeles group, Nightshift, to get money to make films and found himself getting back into music with more interest than ever.

So he says, "Music isn't my game."

He seems to be able to live in silent disregard for the rules, doing what he wants and trying to find a way of getting across to people who can't – or won't – see where they are messing things up.

To Eric, War, despite all its success, isn't complete. "I'm still getting the band together. We'll always be getting it together and learning new things. Once you've got it together you've got nothing more left to do."

Eric says he recruited War, got them together for around a couple of hundred dollars a week, about 18 months ago. "The band said to me 'Don't get paranoid because you can't play as well as us, we'll teach you' and I said, 'Why me?'

"They said 'Because you came to us,' Eric revealed.

A visit to a television studio with Eric revealed a number of music business types busy hustling away at their music business. Eric sat on a settee and smiled at them all.

"It's become the business of music," he observed. "All these business men are taking the music and leaving the business and they don't know where the music's at."

Eric frankly admitted that when he dropped out of the music business – "I went on strike" – after six months he got bored just walking around and getting stoned in the clubs along the Strip. Acting lessons didn't work either – he got into conflict with the teacher and led a mini-classroom revolt.

Now he reckons he is very together. His manager, Steve Gold, says that being in America has changed Eric. "Eric is more together now than he's been for two years. He may act nonchalantly when I told him the record was going to No. 1 but he was really digging it."

Every now and then, a glimpse of the old Burdon – what the British called an arch-loner or a raver – shows through. The goblin-like grin, the sidelong leer, the whoops and yells, and the restlessness appear. But they are all part of a much more serious minded individual and he seems to have things under control.

In view of the make up of the group, the kind of material that they perform, the fact that Eric made a lot of statements following the death of Jimi Hendrix (Jimi's last gig was a surprise jam at the Ronnie Scott Club in London where War were performing), Eric is more than ready for the criticism.

He says: "I suppose all the papers will write the same old stories about Eric Burdon still preaching. They gave me bad press, accusing me of jumping on the bandwagon before.

"Who gives a —— about jumping on the bandwagon? If you do a thing and you play your music, so what? Most of the guys in the band were born in southern California and they have a lot of Latin influence. Our music is a bit of Spanish rhythm and some jazz. There's a great horn section and some blues. Now what about a bandwagon?"

Eric Burdon has also called his music "ugly". But that's War. Actually, War consists of Eric, singing, Dee Allen, congas, Harold Brown, drums, B. B. Dickerson, bass, Howard Scott, guitar, and the most prolific writer of the group, Lonnie Jordan, organ, Charles Muller, saxophone, flute and the Dane, Lee Oscar, harmonica. Some call it Burdon's finest group and, to me, it's the finest band I've seen perform live, certainly.

Eric Victor Burdon has come through a lot – personal and music scenes. He started off in 1964 when the Beatle brigade was in full flower, singing with his direct blues voice, things like "House of the Rising Sun", a fine black sound that Eric really believes in. Eric then moved from his grooving rhythm and blues sound, almost overnight, into the San Francisco scene, love, peace, beads and psychedelia. Which also didn't last long.

The personal problems, business problems, musical problems all intruded until there was the great drop-out.

Now he's back.

Mad Dog With Scars. Richard Green.

TOMMY JAMES
Winds Of Change

WRITES ON his farm and watches for flying saucers.

Managers usually send out a neatly printed form to whoever is promoting their group or artist in concert to show the correct billing.

Tommy James' management send out the form as:

"TOMMY JAMES
In Concert
Extra added Feature Attraction
Neon."

This is Tommy James fighting for – as they used to say in the old days of rock'n'roll – his new image. It's a hard-ish fight. "Hanky Panky" with its solid echoes of pre and

(continued on page 50)

OLIVER
And The Sub-Generation Gap

In Washington, the House Select Crime Committee unveiled a 30 minute radio show which was eventually sent to 400 radio stations around the country and it starred the singer Oliver as the narrator and prime mover of its sentiments. It dealt with drug abuse and was titled "The Facts and Fables of Drug Abuse". Oliver joined the campaign because he thought it "was a sincere effort to bridge the generation gap on drug abuse."

"I didn't sell out," he said. "They came to me and one of the reasons I did this was that the people on the committee were very open. They are trying to find a solution to the problem and solve it. They are not trying to moralize."

It's a fair statement that Oliver's inclusion in the program may have had more impact on the older generation than the younger. Oliver advocates the legalizing of pot and says: "My main concern is in the hard line drugs. Whether or not marijuana leads to the use of other drugs, whether it's harmful on its own, nobody knows as yet for certain. I'm not a user -- I've tried it. I don't really feel the need for it and I don't suggest that anyone use it. This business of it helping you to be creative is a lot of bunk.

"If they legalized it no more people would smoke it than do now. It would take a lot of the romanticism away. Jerry Rubin says smoking pot is a political act. You'd take away the element of rebellion if you legalized it."

That's Oliver (real name: William Oliver Swofford) talking. Almost an anachronism on today's scene -- he started out with a song from the "Hair" musical, "Good Morning Starshine" went into a Rod McKuen song and others. He works in places like the Copacabana, New York and the Century Plaza, Los Angeles, by choice and has no desire to make the Fillmore circuits, nor they him. Yet he is young (25), not even young-old like

OLIVER -- is he a singer for the teenage silent majority.

Paul Anka or Bobby Darin. Oliver is clean cut enough, maybe even square enough, to be presented with a plaque on the Dick Clark show -- Dick Clark! He gets asked back again on the Ed Sullivan show, which he does live, not like your rock groups who prefer to slip in a film. He even gets asked

(continued on page 65)

FREDA PAYNE
Finally Recorded Properly

FREDA PAYNE -- finding success with the right producers.

There was "After The Lights Go Down Low...And Much More", which she did on the Impulse label. Now this was a straight jazz date (as befits the label that brought John Coltrane to flower) with Freda backed by genuine jazz people. A fine album using material like "I Cried For You" and "Round Midnight" but a long way from "Band of Gold".

Bob Thiele was the producer of the session and recalls: "We did a really jazz oriented session because I really dug Freda's jazz feeling. It wasn't really a successful album as far as sales went and the company kind of lost interest. I wanted to carry on recording Freda, but it didn't work out."

That early album is still available and the Impulse people are (naturally) noticing an increase in its sales.

Freda now landed on MGM and made a couple of albums, again very commercial but not her current style. Nobody could get it together and now Freda has (because of her current standing) been reissued on MGM's Golden Archive Series along with Connie Francis, Conway Twitty and Judy Garland.

Holland-Dozier-Holland, one of Motown's greatest songwriting-producing teams, started their own label, Invictus Records and more or less immediately went around the world with a No. 1 hit by Freda Payne, "Band of Gold". A hit everywhere from America to England to South Africa.

Freda was hailed all around as a bright, moving soul singer. It figured, her working for the H-D-H team and all that. But actually Freda goes a lot deeper and in many respects her career is similar to Aretha Franklin's. Like Aretha, Freda shopped around many record companies with her talents before ending up at Invictus. And like Aretha, before she got to Atlantic, Freda was quite nicely recorded by these companies -- but not in the style that made her a world name. And finally got her a million seller with "Band of Gold".

It is perhaps a natural thing that Freda should have been thought of as a jazz singer until Edward Holland of Invictus saw her soul potential. She did an audition for the Duke Ellington orchestra that ended with her singing with the band for six months in Las Vegas. Says Freda: "It would have been longer because Duke wanted me to go on tour with the band, but I was only 18 at the time and my mother said 'No'. She didn't like the idea of me touring around at that age."

So Freda stayed in Las Vegas working as a single act in the bars and lounges of the gambling capital. Besides, she had also had enough of chaperoned touring by this time.

"I started out in this business by auditioning for one of Pearl Bailey's shows," she recalls. "I landed the job and worked in the chorus. We traveled -- oh did we travel. I even ended up in Hawaii."

Duke Ellington wasn't the only jazzman to appreciate Freda's jazz potential -- she worked with his band, visiting Europe with it. And strangely enough, she even auditioned for ex-heavyweight boxing champion, Joe Louis, when he decided to get a show together. She played the Apollo Theater in New York with Joe's show. "That was the best date I did up to then," she says. "It seemed a long way from home."

Home is, in fact, Detroit, where she now records.

She said: "Edward Holland approached me before there was even a record company. He just asked me what my committments were and as I didn't have any at the time they said that they'd appreciate it if I would just be cool until they got themselves together. Then they wanted me to join them.

"So I waited a year and the first number they gave me to record was 'Band of Gold', although it wasn't the first one they released.

"My roots go deep into Detroit. In fact, before there was ever a Motown Records, when Berry Gordy, Motown's boss was having a hard time, I was his protege. I was 15 at the time and he worked very hard with me. He was songwriting and producing then -- or trying to. I remember he drove me and my mother from Detroit to New York to try and sell some of my tapes to a company there. A famous one.

"But at the very last moment my mother put her foot down -- she didn't want me to sing rock 'n' roll, she said. My mother was smart at business, but not show business, and I think she sensed that the contract wasn't a very good one. It wasn't right for me. We argued but she was stubborn and eventually she argued with Berry and that was the split."

"I have finally learned, after a lot of experience and a lot of travel, to be natural within myself and that, naturally, is reflected in my performance. I've gotten down to the roots of my own being, and I find in my recent dates that the audiences prefer this approach to my music." □

JERRY BUTLER

ROCK: A WORLD BOLD AS LOVE by Douglas K. Hall and Sue C. Clark (Cowles 7.95)

Douglas Hall took the couple of hundred fine black and white photographs included in this large, handsome book. Sue Clark did the writing. Or rather she skillfully extracted a set of pertinent quotes on various subjects about rock, soul, blues and whathaveyou from the over 200 people listed in the index. What you end up with is over 1000 comments, long and short, about the world that is as bold as love.

I'm happy to report that this is an integrated book: it isn't just a case of letting the current too-much-far-outtasite brigade waffle on about the politics of rock revolution (although they do slip in). No, the groovy-funky-soul people speak their piece too.

To give you a taste of the book, and because it fits in with our appraisal of the Right On television show, let's see how Sue Clark has the Iceman taped, Jerry Butler.

First about that Iceman nickname.

Says Jerry: "Because I was a stand up singer and because that was the way I wanted my thing to be, a disc jockey started to use the word 'cool'. But 'cool' was like everybody was using it. So it went to 'supercool'... Finally it resolved itself into 'The Iceman' which he thought was like the total statement about who I was. And it stuck. People picked it up."

About rhythm and blues being a dirty word.

Says Jerry: "When I started singing, rhythm and blues was a lot of noise. Nobody was really interested in it but young people and people who knew it, were associated and lived with it. But when you mentioned it, it was like a dirty word. Nobody wanted to be bothered. It was just a thing that was layin' out there like country and western music. It was the bread and butter of the industry, because you had an audience that was going out there to buy a Jimmy Reed, whether it was a great piece of material or not."

And on soul and what it is.

Says Jerry: "The thing that feeds the spiritual me or the spiritual you is soul. That's a communication that's not touched or felt, but you know it's there. It's that anything that talks without saying anything. The fact that Ray Charles can say 'Georgia' and Georgia becomes a woman, rather than a piece of earth or a state, and you can feel that he's really singing to a woman. That's what soul is all about. But we've made soul black, we've made soul food, we've made soul whatever. But basically it means the same thing. It all means communication."

The book is all like this. From Ian Anderson down to the Youngbloods, with Jimi Hendrix and the Jefferson Airplane getting a lot of the statements by and comments on given to them. An interesting literary and literal look at the rock scene. IANDOVE

new stars on the horizon

BRETHREN

Brethren are Stu Woods, bass, Tom Cosgrove, guitar and lead vocal, Rick Marotta drums, Mike Cosgrove, keyboard, organ. All from New York City. Stu Woods was a member of Ten Wheel Drive, Al Kooper's various groups, and worked a lot in the studios, including playing bass on Bob Dylan's "Self Portrait" album. He has done some strange gigs too -- like with Lionel Hampton and backing up Bob Hope and Pat Boone at one of THEIR shows. "We even played for one of those guys who dive 40 feet into 17 inches of water," he recalled. Stu started out playing King Curtis saxophone, tenor honking away and as his playing became more rhythmic and finally very rhythmic he switched to the rhythm section and finally to bass.

Mike Garson was a straight classical pianist for 10 years and then worked as a jazz pianist for a further six or seven before crossing over the common ground into rock and Brethren. He began his professional career the expected way -- playing piano in resort areas around New York. Mike was the last to join, getting into Brethren after the group's first album, "Brethren" was released on the Tiffany label.

Tom Cosgrove spent most of his musical life working in the recording studios and playing in six-hour-a-night stands in local discotheques. He had the original idea with Stu of forming the group but Stu was working with Genya Ravan. Tom tried an unsuccessful merger with Harvey Brooks of the old Electric Flag, now with Al Kooper.

The discovery of a car salesman, Rick Marotta, aged 21 who could play drums, led to the actual formation of Brethren. Actually Rick had played drums, for many years and usually with rhythm and blues band, eight or nine pieces, so Brethren was his first tryout in a small group. With Stu he managed to get in on a lot of tracks for the Al Kooper "Easy Does It" double album.

The group also backed up Annette Peacock and Paul Bley and an electronic synthesiser for an avant album.

With a background like this, the influences in music that make up Brethren are diverse. They admit to blues, rhythm and blues, gospelm country, Sam Cooke, Larry Coryell, the Fourth Way (a jazz rock violin led group) jazz...all these make their way into the music of Brethren. The group's working title for their music is -- funk.

Tom Cosgrove says "The important thing about our group is that we don't have to be on stage to enjoy each other's company. All of us have waited a long time for an opportunity to put across the kind of music we enjoy. We've all paid a lot of dues working in those disgusting discotheques and now we want to make music the way it should -- we think -- be played.

"As long as we can put it out with quality, it doesn't make any difference whether it's a ballad, a stone rock number or a hand clapping folk song.

"We would also like to establish a 'family' environment because Stu and Rick and myself got a house together in the Hollywood Hills while we cut the first album." □

THE CHAMBERS BROTHERS

and THE NEW GENERATION

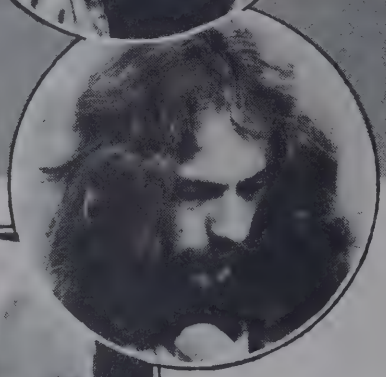
The Chambers Brothers, despite being successful on all fronts, still keep a tight hold on themselves and their act. This is the reason why they have decided to produce themselves, as

(continued on page 56)

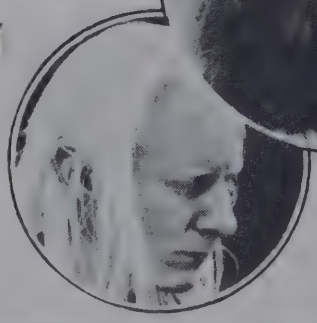
HIT PARADER

NEXT ISSUE

GRAHAM NASH
Ego and energy



JETHRO TULL
Critics and critics



JOHNNY WINTER
Blues and boredom

ELTON JOHN
Me and Bernie

Plus: Grand Funk -
Pete Townshend -
Randy Newman -
John McLaughlin -
Rockabilly

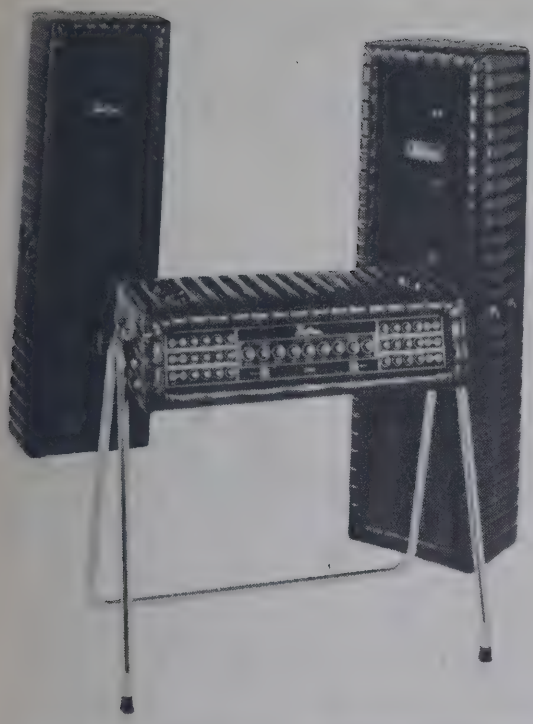
HIT PARADER

AFCO Announces Portable 8-track Casset Player

A new portable 8-track casset player from AFCO lets you take your car tapes with you for monaurel playback at the beach, on the trail, etc., with excellent fidelity.

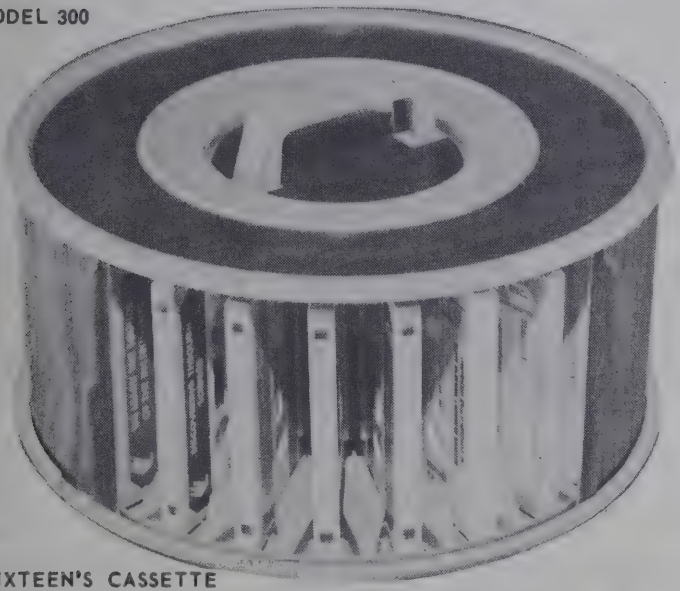
Model P-78 operates with six flashlight batteries and features low-power circuitry for longer battery life (batteries not furnished). Controls include channel changer, volume, and tone. Comes with earphone plug and cigarette lighter adapter. 110V adapter furnished as option.

Case, made of high-impact plastic, measures 8½" high (exclusive of handle), 6½" wide, and 3-3/8" deep.



KUSTOM MODEL 300

KUSTOM MODEL 600



DOUBLE SIXTEEN'S CASSETTE CAROUSEL

KUSTOM MODEL 300 AMPLIFIER

One of 5 models in the 300 series, Kustom's 300 watts of solid state circuitry, coupled with special design, high quality speakers and precision tuned columns, gives you all the power you need for big amplification jobs.

Two perfectly matched columns have 12-8" special design public address speakers. Master Reverb controls. Master Anti-feedback controls. Individual Volume, Bass, Treble, Reverb Controls for each channel.

Six channels, twelve inputs, polarity switch, reverb lock. Attractive chrome stand lets you have easy access to all control knobs.

CASSETTE CAROUSEL FROM DOUBLE SIXTEEN CO.

A new idea for users of cassette recorders has made it easy to file and store the small tape cassettes being used so widely today.

Each of the new carousels will keep 25 cassettes ready to use, free of bulky boxes and self-indexed by numbered positions. An index card is included along with labels that may be affixed to back edges of each cassette for at-a-glance reference.

The modular files stack to conserve space, and the handles nest into base of carousel stacked above, but do not lock, permitting each to turn independently.

KUSTOM MODEL 600 AMPLIFIER

This is the ultimate in sound, versatility and power. One of 5 models in the 600 series, it's the top of the Kustom PA line!

Four precision tuned speaker columns with 600 watts of driving power for big amplification jobs. The Kustom 600 is the ultimate in public address engineering design.

Master Bass, Volume, Treble, Reverb, Anti-feedback controls. Individual Volume, Bass, Treble, Reverb Controls on every channel. Eight channels, sixteen inputs, polarity switch and reverb lock. Comes with rugged chrome stand.

Dear Sirs: I would like more information about .....

.....

.....

Name ..... Age .....

Address: .....

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SHOPPING BAG HIT PARADER
529 5th AVE., N.Y., N.Y. 10017

we read your mail.

He is dead
but there was a man.
He is gone
but look what he left behind.
He is cold
but the warmth of him still burns through my mind and body.
He is blue
but the yellow sunshine of his smiles still hurl me through the confines of my rut of isolation that forever threatens.
He is still
but his compacted fire vitality makes me want to explode -- and laugh and dance and scream in him. . .still. . .as if death is not enough to quiet his life that still pulses through me.
He is buried
but I will fight to spread his "me" beyond the limits of one man's life so that the very force of his memory will force the very boulders that cover him to ache with his absence -- yet presence -- of a life such as this man. . .
"Jimi Hendrix. . .
your life has just begun."

Helen Stokes,
Bangkok, Thailand

Dear Editor,

After spending a tour in Vietnam and being wounded and sent home, I find the rock music situation in rather bad shape. I can't help but remember in about 1965 with the Beatles and all the great English groups (Gerry and the Pacemakers), the inventive fresh sounds of the Byrds and the great West Coast sounds, along with fine soloists like Scott MacKenzie and Larry Marks.

Now I find the Beatles have lost their way, the Stones likewise and Mick Jagger doing what he does worst -- acting. I see groups coming together for an album or two (Blind Faith) and then splitting before they can get to know each other's musical qualities and playing all the sounds they are capable of. I see plastic groups like the Archies, the Partridge Family etc, etc.

There was still a few bright spots (Chicago, Crosby Stills Nash and Young, Steppenwolf, Rare Earth) but rock music is too great to go down. So let's get it together and support the winners.

Paul Caven,
St. Paul, Minnesota

Dear Editor:

This is a sort of eulogy to someone who is no longer with us in life, but will probably remain with many of us forever in spirit. The guy is of course Jimi Hendrix. He was the ultimate trip when you talked of guitar players. This man could handle his axe like he was born to play.

Certainly no one can take away his ability to create music. He was rated by many including last year's Playboy Musician of the Year, on guitar, as being the greatest musician alive. Perhaps this is true. By the sounds he made with the help of his guitar he became world famous. The name Hendrix became synonymous with the name of rock.

His performances, for those of us who were fortunate enough to see him, will live on in our memories forever. The way he controlled the audience, the way he seldom came back for an encore, because he had "finished what he had to say." No one will ever forget the way he used to burn or smash his guitar "for the people," as he used to say.

Not many people will ever forget his beautiful music. The words to his songs were mystifying as if to tell us something. Words like terrific. . .electrifying . . .dynamic. . .were the ways people described this man. I'm only sorry he had to leave when he did. No one can duplicate the way he could sing his songs. No more "Purple Haze," "Foxy Lady," "Crosstown Traffic," "Voodoo Chile," or "Machine Gun," the way HE could do them. Yes, we all will miss him. I just hope the trip he is on now is lighter than the one he was on down here. Goodbye brother.

Peace,
Ed Castillo
6638 Ferguson Drive
Los Angeles, California.

Dear Editor,

I'm writing this in reply to that idiot from Dayton, Texas who said that Mick Jagger 'is getting to be an old man himself" (Dec. 1970). At this moment I'm sitting listening to their latest record, "Get Your Ya-Yas Out." It's got to be one of the greatest records in a long time. He also stated that Led Zeppelin played "teeny bopper rubbish". Evidently he doesn't know one kind of music from another. Jimmy Page must be one of the heaviest guitar players in a long time, and about as far from teeny bop as you can get.

For teeny bop just listen to Tommy Roe, Ohio Express, 1910 Fruitgum Company, etc.

David Johnston,
Box 334
Trinidad, Texas

Dear Editor:

Being a self-made Beatle fan, I would like to reply to Jeff Leah, the self-made critic, on his letter in the December issue. For one thing, how can "The End" be a McCartney solo when John sings with him in it, and Ringo has a drum solo? How can "Wild Honey Pie" be a McCartney solo with John singing with him? And for those who believe Paul sings, "Why Don't We Do It In The Road," or Ringo, as one DJ asserted, John's nasal voice is unmistakable in it, as is the message, which is pointed directly at Yoko. I would also like to point out to Jeff, since he didn't bother to read the fine print on the record "Instant Karma" was by John Lennon, with the Plastic Ono Band. In "Let It Be," besides playing rhythm guitar, John

sings just as much as George or Ringo, sharing with them the 'oo-oohing' in the background. This is easily witnessed in the movie, or the Ed Sullivan tape of "Let It Be."

What's this about an announced split? Paul quit on April 10; when did the others say that they wouldn't ever continue? Fact is, George has expressed the opinion that not only would this happen, but Paul would probably come back. And if he doesn't return, which would be lamentable, why couldn't the others stick together, maybe take in some people -- Eric Clapton, or Delaney and Bonnie, or Billy Preston? Beatles though they may be, there's no reason why it couldn't happen.

This is the year of the solos -- Ringo has another album, country and western, coming out; George has an album, plus his recording with Dylan; Paul's coming out with McCartney productions, and when Yoko has her baby, John may well start putting out records again. And if they don't get back together again, we still have their 23 lp's and 31 singles (all gold), which is no small accomplishment. I think everyone would do well to follow George's advice on the subject, "when the world stops turning, that's the time to start worrying."

Dale Napier
5256 Westcrest Dr.
Ft. Worth, Texas 76115

Dear Editor,

"Will I Live tomorrow
Well, I just can't say
But I know for sure
I don't live today"
-- Jimi Hendrix, 1967.

It's kind of strange for someone to write their own obituary. Goodbye, Jimi.

Dave Pela,
4024 W. Puget Avenue,
Phoenix, Arizona.

Dear Editor,

To me, this was a great shock. Even Clapton fans who kept putting Jimi down must have felt a lump in their throats. I did. I am a drummer but I followed him more than any drummer. Please print this in memory of the greatest guitar player that ever lived.

John Maguire,
650 Tionesta Avenue
Kane, Pennsylvania.

Dear Editor,

First Brian Jones and then Jimi Hendrix, two great guitar players. I'm doubly shocked and saddened now. A few of us here in Cincinnati are already starting up a small campaign against drugs and the like (alcohol). It might help save somebody.

Don Lechman
3940 Ruth Lane,
Cincinnati.

Dear Editor,

What ever happened to Cliff Richard? He starred in musicals such as "Wonderful to Be Young" and "Summer Holiday" and others. He has several singles and albums released which I think are groovy.

Faye Balin,
1209 W. Market Street,
Louisville, Kentucky.

(**Editorial Note:** Cliff Richard, British singer, recently celebrated his 50th single in the British Top 20. He still records, tours and makes film. Recently he has become associated with the Billy Graham organization and has made some religious films. He records for EMI Records, London.)

Dear Editor:

A letter in your January issue by John McPhillips said he "opposed the manufactured recording booth gimmicks that hide the weak voices of" -- and here he used the name Jimi Hendrix. First let's consider the word gimmick, according to the dictionary, Mine states that it is an ingenious device or scheme for attaining an end, often one artfully concealed.

Now we all know that Jimi Hendrix was ingenious and still is on record. But we are not speaking of recording booth gimmicks but on effects. Hendrix's effects on record were for emphasis -- so

(continued on page 55)

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(continued from page 40)

TOMMY JAMES -- wants more time in the studio.

present bubble gum and teeny bop is still around the corner according to many critics. This despite the fact that it was recorded five years ago and became the first million seller to go in the James collection. But right now Mr. James is anxious to point out that he is no Bobby Sherman or one man Archies.

The Shondells have gone -- Tommy James stands alone, working live now with Neon. After all the Shondells had a fine teen bop ring to them, the name at least, not to mention an aura of the Fab Fifties. And Tommy James is set for no revival just now.

There is, actually and commercially, no reason why Tommy James should want to change that image of his. He may be tired of (as Lillian Roxon says in her Rock Encyclopedia), "whenever anyone wants to put down rock, they pick on Tommy James as an example of the worst of it." But the real commercial world of rock has been good to Tommy James.

Consider his statistics for 1961 (which have been maintained in 1970.)

Tommy James ranked second in sales and airplay in the singles field for that year.

He received, during the year, more airplay than the Who, Jeff Beck, Jefferson Airplane, Procul Harum, Fifth Dimension, Al Kooper, Peter, Paul and Mary, Ten Years After, Joe Cocker. Forgetting all the AF and FM business for a moment, it is worth reporting that Tommy James was next to the Rolling Stones in amount of airplay.

All these statistics comes from the trade magazine Billboard while another trade magazine Cash Box ranked Tommy James fourth as best artist of the year and put him above people like Sly and the Family Stone, etc.

Tommy James is merely maintaining an out and out commercial track record that started with "Hanky Panky" (after which incidentally he formed the Shondells because at that time you had to have a real backing group with a name.

Since those early days Tommy James has seven million selling singles and 20 that made it right into the Top 20. There were also ten best selling albums.

Okay, so Tommy James is a solid product -- solid enough for Hubert Humphrey to accept his campaign support and return the compliment by writing a liner note for Tommy's "Crimson And Clover" album. So why does Tommy want to alter a good thing:?

Part of the answer lies in "Crimson and Clover."

He says: "Listen, I know it's almost corny to say that times are changing but naturally they are and I suppose I'm changing with them. That's why I think 'Crimson and Clover' was such an important album for me. It represent-

ed the first positive real change in direction I'd made on record. I think it represents my true sound and I'm pleased to see that one of the cuts from it, 'Crystal Blue Persuasion' got recorded by other artists. That helps the ego, you know."

It helped too when George Harrison picked up on Tommy James' "Mony Mony" (written with Bobby Bloom and a big hit also abroad) and started a correspondence that included George sending Tommy some new Beatles songs for him to look at.

"Crimson and Clover" was important for Tommy in another way. It was produced and written by Tommy. "This was when I started producing all my own records. It enabled me to really make a decision I'd be toying with. Producing – not only myself but other acts. The way 'Crimson and Clover' went in sales and in reaction gave me the confidence. I followed it with 'Travelin' and 'Tommy James' (which I did with Bob King) and then I made the conscious decision to cut down on the performing and the travelling to get into the studios.

"I got a great kick out of producing Alive and Kickin' and this 'Tighter and Tighter' which went over a million in sales. That was right away from me – i just produced. And then there's my involvement with Neon who works with me when I do live gigs. I produce them too, for Paramount. To me Neon, which is Pete Brannigan, lead guitar and vocals, Fung Porter, bass and vocals, Felix Crabtree, organ and vocal, is a major project. They are a good heavy group, constantly experimenting and with a lot of soul."

The concentration on production and studio work gives Tommy more time to roam around his farm in upstate New York which is where he now writes most of his songs.

And keeps a look out for unidentified flying objects. UFO's. Flying saucers. Tommy has been into flying saucers – or UFO's as he prefers it – since he was a teenager and had his interest and imagination caught by some UFO sightings over a period of a week in Ann Arbor Michigan in 1966. He was a teenager, grew up in Niles, Michigan, when these sightings took place. Now Tommy has a large library on the subject and studies it. His own first sighting took place in January 1968 when he saw a UFO when he was leaving a club in Miami.

He is also aware of the image in this field as well. The crank image.

"Since 1947 about 20 million sightings have been reported all over the world concerning UFO," he says. "Let's admit that 99 percent of these are hoaxes, mistakes, or cranks. That still leaves one percent or 20,000 that haven't been properly explained. But the cranks in the field have badly damaged the respect these one percent sightings should have. What's more many good solid witnesses of UFO's haven't come forward because they are frightened of the ridicule they get in the press. It's amazing to me that a crank gets the same treatment from people in the Air Force supposed to be in charge of these investigations as a serious responsible observer. Both get put in the same bag.

"The cranks may have hurt the searchers but they haven't stopped them."

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57. Rowen and Martin
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59. Billie Joe Royal
60. Engelbert Humperdinck
61. Simon and Garfunkle
62. The Band
63. The Cream
64. Beatles (group)
65. Cold Blood
66. Moody Blues
67. The Who
68. Supremes
69. The Byrds
70. Iron Butterfly
71. The Doors
72. The Kinks
73. Blind Faith
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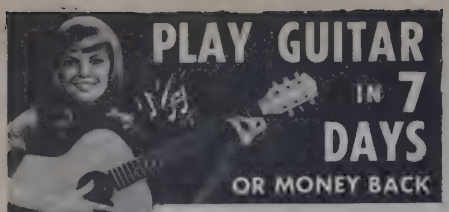

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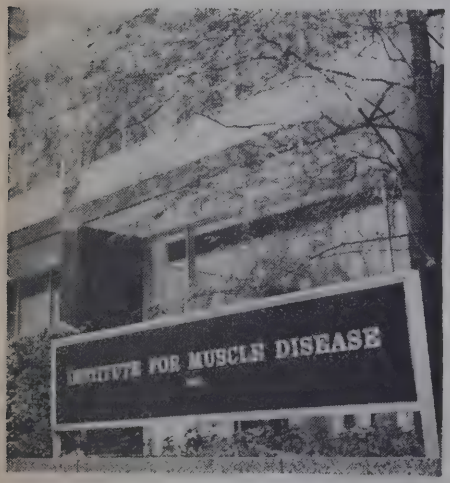

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B. B. KING

(continued from page 21)

"As far as I can see we never changed our pace, or the feeling we have for the blues. We just switch the pattern around, that's what I'm doing now."

B. B. King is a rarity among musicians – he collects records. And not just new stuff – he has around a 25,000 collection of old recordings, including a set of original cylinders. And tapes.

His collection goes back to his early influences like Blind Lemon Jefferson. "I listened a lot when I was a real young kid, to people like Lemon and Lonnie Johnson and Robert Johnson. I had an aunt with a wind-up Victrola and she had the Lemon Jefferson and Lonnie Johnson records and a lot more besides. When I was very good she let me wind it up; don't you know I had a halo around my head every day.

"She also had a lot of Jimmie Rodgers records – the old Jimmie Rodgers – and he was a favorite. We never thought about a man's music in terms of his color. In that part of the country, in Memphis, people sang pretty much the same music anyway.

"Believe it or not, we had some Gene Autry records that we liked as well. I did a lot of listening to a whole lot of things when I was around seven or eight years old until I was 12. I guess that my style that I developed is pretty much a mixture of all the people I idolized – Blind Lemon, Robert Johnson, T. Bone Walker – he was one of the first to really use the electric guitar in blues – Elmore James and my cousin Bukka White. A lot of these people used a slide to get what they wanted but I could never do that. The closest I could get to that sound was through trilling with my hand to make the notes sustain.

"That's something I've developed that I think is me. B. B. King.

"But for me it was easier because so many of those people, the blues pioneers, you know, had come before me. I was able to appreciate their styles and techniques."

Despite B. B. King's mild flirtations with other elements outside the world of his own blues, it is, of course, the audiences that have changed. In 1970 he played everywhere from the Fillmores, the colleges, right up to Las Vegas and the Royal Box night club in New York (or down?).

And he still runs into some of the old antagonisms about being a "blues singer" – something that B. B. is very proud of being, considering that the American blues will become regarded in the same light as the Bach, Beethoven classics of Europe in the not-too-distant future.

"Some people think that because I'm a blues singer, I shouldn't be able to go on stage and be intelligent or professional," he says. When B. B. King is on stage, whether club or concert, Vegas or Memphis, he tries to give the same kind of show and be professional "like the guys I admire – Nat King Cole and Duke Ellington and, outside of show business, JFK and Dr. King. The best showman in music I ever saw was, I think, Louis Jordan who had a great influence on me and I even had a couple of hits with material that Louis had used with his Tympany Five in the 1940's.

"But a lot of people – I'm not talking about the kids because they understand, they may be closer to the Blacks than anybody else – a lot of people start to think of blues as ghetto music. I'm talking about Black people. They don't give credit. They wait until the press and television pick up on it before they come round. Where were they when Ray Charles was making it in his early years – only when he was being played on Top 40 radio along with the pop hits did Black people start to accept him. And, really, it was only when the English re-introduced Blues back into America, that was when I started making it."

But it still causes some concern that, even with acceptance and national popularity, only a very few Black colleges came through with any requests for him to perform on campus.

Some time ago he was lamenting that, after years and years of moving around the small club circuit, the chitlin' circuit, playing the small joints, he never received more than three ovations from Black audiences. And two of those ovations came from professional audiences at Black disc jockey conventions. Yet a white audience will jump to its feet and give standing ovations three to four times during a gig.

"It does begin to get to you," says B. B. King, while noticing that recently there has been an increase in young Black faces in his audiences, listening to the sounds of the blues.

MOODY BLUES

(continued from page 13)

home: joss sticks, arm chairs, color television sets being among the import furniture.

"Through one album we watch the American circum-lunar trip, on another World Cup matches. On one occasion we even rigged up goal posts and played technicians at five a side football.

"That kind of thing relieves a lot of tension," reveals Clarke. "The studio becomes like a colony for the time we are in there and I would like to move in completely. Fit it out with camping beds and that."

The time booked for the last Moodies album gives an idea of their schedule. They booked the studio for November 2 and took four days off before November 9 and then worked through to the end of November.

Despite the fact that their footballing antics might suggest a frivolous attitude, the Moodies regard the studio operation with acute dedication. Clarke tells, revealingly, how Ray Thomas had practised oboe until his lips bled, how Mike Pinder worked to master 'cello with blisters on his hands and how they might spend three or four recording days looking for the right instrument to convey one particular passage.

He points out that the group never has any fixed ideas about arrangements and emphasizes their trust in each other. "I don't make a habit of it but I can carve up a song. I can change tempos, rhythms and even melody lines. So many bands think that is not the producer's territory -- they get paranoic about what he might do. But we are past all that, the only thing that matters is the album."

When recording is completed, says Clarke, raising a hand above his head to demonstrate, "it's a pile of tape that high. The boys go away at that stage. They are never there to mix and, although they have some idea, they never know what the final running order will be. They hand it over and say, more or less 'do your worst.'" Clarke attempts the mixing in one operation over a two day period with a sleeping break of three or four hours, and when he's finished he organizes a playback in a studio or theater which is attended, as a kind of ritual, by the group and their families. "All the lights are turned off and then – WHAM."

It is in fact possible that this is the nearest any group can come to hearing their work with a fresh mind – an opportunity Tony Clarke doesn't have. And regrets.

"They are fantastic critics – really objective," he says. "But we have never ever had to do a remix. There are some cross fades and mixes you could never get again anyway."

With recording and mixing completed the next stage is the sleeve design which, because it must reflect the musical product, is never started until that point.

Of necessity it's a rushed job.

Tony's advice will be sought here too, and he and the group might even have to go as far as doing some of the work themselves, as on "A Question of Balance" when experts said the interior design was impossible. The group rigged up their own stills projectors to prove otherwise. On that album, Tony's wife volunteered to sit up through the night typing out the lyrics.

Of all the Moody's albums he has worked on, Tony reserves a great deal of fondness for the first "Days of Future Passed" because it "did so many good things" for the group. He points out, as it is still misconstrued four years later, that the Moodies contribution was monumentally greater than that of the orchestra. "They were never in the studio at the same time," he explains, adding that his first encounter with the full orchestra set up frightened him. "The Moodies did five weeks of recording on that album and the orchestra's part was done in a morning and an afternoon."

Tony Clarke still gets an enormous kick from listening to the results and can remember Justin Hayward being near to tears on hearing for the first time the orchestra playing his "Tuesday Afternoon" composition.

Of the six of them today Tony believes their social structure is completely self-supporting. They are thinking of transferring the entire Threshold Records operations to the pretty village of Cobbham where they live and have dreams of their own studio there – a kind of "communal lounge" to all their houses.

"This is one of the most important things in the coming months," says Tony. "I hope their next album will be the last outside our own studio."

☐ Nick Logan

READERS' REVIEWS

JOE COCKER
Mad Dogs And Englishmen (A&M Records)

At long last a new Cocker album and a double one at that. It was worth the weight -- 16 very heavy songs make this a powerful "soundtrack" to Cocker's film about his last US tour. In every one of the songs Leon Russell's influence is felt, especially **"The Letter"** and **"Cry Me A River."** Russell shines through in **"Girl From The North Country"** as he tries quite unsuccessfully to harmonize with Cocker which is about as easy to do as have Lulu harmonize with Janis Joplin. It is very evident that Mr. Leon is in full command of the Mad Dogs throughout this recording. Chris Stanton from the old Grease Band does his part to make the album sound good by adding little parts on piano, particularly in **"She Came Through The Bathroom Window"** and **"Honky Tonk Women."** Rita Coolidge does a very lovely ballad by Leon and Bonnie Bramlett called **"Superstar"** and **"When Something Is Wrong".** All in all the album is very Cocker-Russell-ish. . . lots of blues and good old rock with a little madness from 21 beautiful and creative musicians. The album jacket is a trip in itself.

Ed Castillo
6638 Ferguson Drive
Los Angeles, Calif.

ALICE COOPER
Easy Action (Straight/Warner Bros.)

Alice Cooper is a five man group with their hair down to their elbows. They're the best acid rock group in the world. **"Mr and Misdemeanor"** is a great song if you're feeling angry and **"Shoe Salesman"** is a great song if you're feeling happy. **"Still No Air"** is a good song if you're feeling miserable and **"Below Your Means"** is six minutes and 50 seconds of rock and lullaby. The last song on the album, **"Lay Down and Die"** is seven minutes and 30 seconds of the best acid rock song in the world.

Steven Prazak,
830 Sheldon Road,
Charleston, S.C.

THE BEATLES
Underground (Bootleg album)

I bought this in my local record store and it's just titled **"Beatles Underground"** Side one starts off with a very rough version of **"Get Back"** and then it goes into a 12 minute version of **"Teddy Boy"** (this song alsp appears on Paul McCartney's album but is much shorter). The next two songs, **"Two of Us"** and **"Dig A Pony"** are both classical masterpieces. The side finishes with a beautiful, **"Let It Be"** minus the organ. Side two moves on with **"Don't Let Me Down," "I've Got A Feeling,"** and **"For You Blue"** by George Harrison. Then we are all in for a treat. A humorous five and a half minute version of **"Dig It."** If you recall the finished version of **"Dig It"** on the **"Let It Be"** album is only 59 seconds long. The album winds up with a much different rendition of **"Get Back."** Now after reading this review you are probably thinking that it's just a different version of **"Let It Be"** (the album) but really, it's not. It's actually a great live performance captured by some bootlegger's recorder. It's really a shame the Beatles have gone.

Bob Reichers,
35 Maynard Street,
Northboro, Mass.

URIAH HEEP
Uriah Heep

Uriah Heep, a new underground group, are from England and this is their first recording effort. I predict it will go very far in underground circles, especially with the heavy music lovers. Leading song on the album is **"Gypsy"** which has heavy rhythm and wild organ and is kind of weird. Another outstanding heavy song is **"Dream Mare"** which is about a bad trip, going through different dreams and nightmares, with a wah-wah solo in the middle of the cut. But the second best song on the album is **"I'll Keep On Trying"** -- a great song for heavy guitar, organ and bass together, with a great wah-wah solo in the middle. **"Come Away Melinda"** and **"Wake Up (Set Your Sights)"** represent the softer side of the group -- "Wake Up" is a soft slow, anti-War song with a very pretty guitar solo.

Mike Fitzgerald,
Jefferson Avenue,
Naples, Florida.

BREAD
On The Water (Elektra)

Bread's second album is basically folk-rock which is really the group's kind of music. The album features the group's firt hit, **"Make It With You"** which I feel will be one of the best songs of 1969. Most of the cuts on the album were written by the group's bass guitarist, David Gates. James Griffin and Robb Royes team up on a blues rock number, **"Look What You've Done"** and another highlight on the album is **"Been Too Long On The Road"**, an emotional folk-rock ballad. Side two is highlighted by a blues, **"I Want You With Me."**

R.N.
Elizabeth, New Jersey

MERLE HAGGARD The Same Train. . . .A Different Time
The Great Songs of Jimmie Rodgers (Capitol)

Merle Haggard!? As in "Okie From Muskogee!? Well, yes. But with this album you can forget all about marijuana, shaggy hair, pitching wood and waving flags. Just did the fabulous voice of about the greatest country stylist to ever come along. And who is Jimmie Rodgers ? Is that the guy with the pretty voice who sang about English gardens and kisses sweeter than something ? Well, no. This Jimmie Rodgers was more of a contemporary of Woody Guthrie and his bag was blues. Not Sonny Boy Williamson, not B. B. King and not Johnny Winter, but unmistakably blues. Country blues, plain and simple. However the songs on this album range from what can best be considered high camp **("Mother Queen of my Heart")** to simple folk songs **("Waitin' for A Train")** and from 1930's country blues **("The Jailhouse Blues")** to beautiful country blues **("Women Make A Fool Out Of Me").** This album is predominantly blues, blues with sophistication, down to earth country blues, beautiful in their simplicity.

Gary Duncan
St. Louis, Mo.

MAIL

(continued from page 49)

you could visualize in your mind what you are hearing. It takes you as far as the record can go. You could SEE what's going on by listening to Hendrix. His effects were just that -- effective.

How can you say also that he had a weak voice ? He used his voice about as well as he played guitar -- he used it as an instrument. He sang as if he were reading poetry.

Pete Hollerbach,
157 High Crest drive,
Butler, New Jersey.

Dear Editor,

I was pleasantly surprised to see articles on two of my favorite groups in the latest issue, Chicago and the Moody Blues. Chicago is the shape of things to come in rock -- they have done a fine job of blending the hard brassy sounds with rock. Terry Kath is a great guitarist. Something that is very often over-looked in the Moody Blues, who pioneered electronic music in this field, is the poetry within the music. Graeme Edge is undoubtedly the best poet on the music scene today.

David Trueblood,
Indianapolis, Indiana

Dear Editor,

All I can say to Jeff Leah (Dec. issue) and his Creedence Clearwater criticism is that if he digs James Taylor fine -- he's okay too -- but if you get tired of listening to good straight rock'n' roll, don't listen to it. Listen to Bach or Mozart! Rock ' n' roll is high energy and that's what the Doors, MC5, CCR, Stones, Stooges are.

Those who don't dig straight rock 'n' roll should stop listening to Elvis and try to think about the **basic** musical ideas, rather than the guitar riffs. Then you will see why groups like the Stones, CCR, MC5 etc, have maintained.

Peter Monat,
216 5, Kings Highway,
St. Louis, Missouri,

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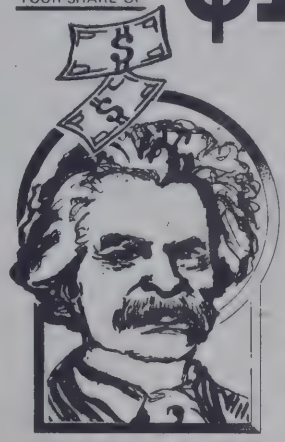

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CHAMBERS BROS.

(continued from page 45)

all can hear on their last album, "The New Generation".

Charles LaMarr, the group's manager, said that despite three previous albums being issued and meeting with success they hadn't been satisfied. "We really want to capture our sound more accurately," he said. Joe Chambers added: "We have always had problems with the producers that were assigned to us. They didn't seem to be too willing to listen to all our ideas about how we should be presented.

"We also want to get into the area of producing other acts, and I believe that the first group we'll be producing will be Brooklyn Bridge."

Joe Chambers reckons that the Brothers have worked too long and hard to risk anything now with their sound. "We were no overnight success," he admits. "We drove 17 times across the country, doing concerts, driving an old car. We traveled extensively, just to promote the Chambers Brothers. Just to get the exposure, although the money wasn't good. But we think that this is OUR time. Music keeps changing – and it's just our time now."

Changing too are the Chambers Brothers. During a recent gig at Carnegie Hall, New York, the Brothers played with a 22 piece orchestra and

JOSEPH CHAMBERS -- Ike and Tina are his favorites.

BRIAN KEENAN – Stevie Winwood, one of the major talents.

liked the experience. Says Joe Chambers: "We see our future as working with a large band. We find now that concerts, and particularly college concerts, are very much our bag. The kids are aware in colleges. They listen to the lyrics. They just want to listen and so we can give them more with a larger group. We have never bagged ourselves, you know, got into a soul thing, or a psychedelic thing.

We move around. We consider what we do to be soul music in the broad sense because we think that all music is soul music.

"It's probably not the kind of soul that they play on the soul stations. In fact, we very seldom make it on the soul radio stations, which is a pity."

But the other side of the coin is their acceptance on the underground radio circuit. Their early single, "Our Time Has Come", was helped tremendously by exposure on the underground radio programs. "They know the scene," said Lester Chambers. "That's why we think that young kids should run the rock stations and concerts."

A quick request for their favorite records, at the moment of writing, proved quite revealing.

Willie Chambers: "The 'Joe Cocker' is the one I dig. Joe Cocker has proven in the first album of his to

(continued on page 62)

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platter chatter

ARLO GUTHRIE -- away from the restaurant

LOTTE LENYA The Lotte Lenya Album (Columbia)
You might try this -- one of the great voices of the last three decades, who was married to the composer Kurt Weill, who partnered by Bertolt Brecht, managed to write "The Threepenny Opera" "Mahagonny" and a lot of other opera-musicals-shows for her from Berlin to New York. This was a successful merging of the then - world of pop music and other forms. Lenya sings "Mack the Knife" and "September Song" in a bitter, acrid but totally compelling way. A great soul singer, in the broad sense of the word.

ARLO GUTHRIE Washington County (Re - prise)
Poor Arlo Guthrie -- saddled with that "Alice's Restaurant" which might possibly obscure his considerable writing talents that are shown on this album. Like many, Arlo sings his own songs best, managing to wrest sense and sensibility out of the down-to-earth images he creates. Dig "I Could Be Singing" and also his Dylan song, "Percy's Song." Along with the Sebastians, Paxtons, Hardins, Arlo is working showing us the world, which is wider than the table down at Alice's.

SLY AND THE FAMILY STONE Greatest Hits (Epic)
Sly and his cohorts are perhaps one of the great in - person experiences on the rock scene today when they show, and this is a much heralded, long awaited greatest hits package that shows off his recorded sound as well -- very vital, urgent, and full of titles that admonish you to get on your chair and wave those two fingers around, "I Want To Take You Higher," (naturally) "Stand " (of course) and cuts like "Hot Fun In The Summertime, (which takes on a different meaning these days.)

JOAN BAEZ The First Ten Years (Vanguard)
If Sly represents, albeit unwillingly, the urban protest of today's time, then Joanie was it back then, when the world was full of acoustic guitars, coffee houses and Vietnam was around the corner. You've come a long way, Joanie, yet the purity of that voice which mixes in American and English folk songs remains a Constant of the decade. A two record set, Joan sings "Silver Dagger," "Will The Circle Be Unbroken" "Te Ador" and others -- the pro-

test is mild in song, but not, of course in personal life. That high clear voice, that launched a thousand like her and finally ended up with Joni Mitchell, soars through this definitive set.

PINK FLOYD Atom Heart Mother (Harvest)
The Floyd work complicated: their stage shows, few and far between in America, are full of massed choirs and large orchestras and this album is what it's all about for them. It combines rock and opera, rather more along the lines of "Sgt. Pepper" than Tommy, and fills side one. It's probably one of the more successful attempts to merge and meld and it's a pity that "Tommy" was there before it. The Floyd's composing is strong on atmosphere and the group had a more-than-working knowledge of classical techniques. Certainly they are nastier at it than the Nice.

SMOKEY ROBINSON AND THE MIRACLES
A pocket Full of Miracles (Tamla)
Smokey the Poet and the Mighty Miracles put it together in a simple direct way that makes this an outstanding soul release. There's an interesting treatment of "Bridge over Troubled Waters" that grabs you.

SOFT MACHINE Third (Columbia)
Soft Machine, who sprang to fame providing the music for a banned Picasso play in the South of France and then emerged as a thinking man's rock group, are now coming further in from the cold and turning into something of a jazz-rock outfit. This low priced double set, one cut on each side, is a sprawling set, full of jazz phrase laid thickly on a rock base, an all out electronic excursion ("Facelift") and a lot of space for a lot of improvisation. Partly successful but interesting for sound freaks.

MIGHTY CLOUDS OF JOY God Bless America (Peacock)
Not a satirical title by any means but a fine, genuine, gospel group, one of the most popular in the gospel field. They do "America" their way and cross the border time and time again between gospel and soul music (it's a thin line anyway)

BLOODROCK 2 (Capitol)
This is rock. Good beat. Great energy. Sometimes hard. A touch of the old psychedelic sound. Leaning into the pop field also. In other words a well merchandised group and it will be interesting to see how this fares with the underground because the producer is Terry Knight who also produces Grand Funk Railroad who upset people because they sell records and draw big crowds when critics say they shouldn't.

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ROD STEWART

(continued from page 15)

better to try and make it alone because the Faces were beginning, what all concerned recognized was an uphill struggle, to live down the Small Faces associations. SMALL F. were really a teeny bopper group, successful but not what the group are now.

Admits Rod: "When I did my first solo album, Ronnie Wood and I could have got a band together with Micky Waller but it couldn't happen. I'm very lazy. I wouldn't like the responsibility of my own group. I am pressurized by my recording company to get a band together but I never will.

"As for the Faces, I always thought we could do well in America – and we have – because they had never been there before. I thought we could make it there as a fivesome. It would take a little longer back home in Britain. But after three gigs in London, I think we are playing for a different generation from the people who bought "Lazy Sunday" by the Faces.

Rod retains mixed memories – like many – of his former boss, Jeff Beck, although he recognizes the debt he owes the Beck band, particularly in America.

"Everybody said the band had disbanded. The press said that but we didn't disband. Ronnie Wood had been sacked by Beck but rejoined. One night Carmine Appice and Tim Bogart from the Vanilla Fudge, or rather the late Vanilla Fudge, called and said they wanted to get a group together with us. It was going to be the two Fudge, Beck and me.

"The press got it the wrong way round, but they did help us towards the end because I kept reading stories about what Beck was up to and they were all wrong."

It was the opportunity to join the Faces and a car accident involving Beck that forestalled the Fudge liaison. "That was a challenge, the Faces. I couldn't resist it," Stewart recalls. "Beck is still looking for a bass player and singer. He was silly because he is never going to find a better bass player than Ronnie Wood, for instance."

Things might have been different for the Jeff Beck group, featuring Rod Stewart, had they played what was due to be their last gig.

The Woodstock Festival!

Stewart remembers ruefully: "We blew it and never went. We'd been doing two festivals a week at that time and we just thought 'Oh, another festival.' We blew it we must have made the film – we were bigger than Cocker at the time. That must be one of the biggest regrets of my career.

"And Beck's!"

As a singer, Rod puts his influences as far apart as folk singer Ramblin' Jack Elliott and Sam Cooke. He admits: "When I was 19 or 20 years old I was trying to sound black – I must own up. But I am not now because I don't know any other way to sing. I never really felt at home as a blues singer...with the things that Beck was doing. With the Faces I do. This is really the best move I ever made.

"In the Faces we can tell each other when things go wrong. If Ronnie Wood is playing too loud we can tell him.

"You couldn't say that with Jeff Beck.

"You'd get your throat cut." ☐ NICK LOGAN

JIMI HENDRIX

(continued from page 8)

The line up has changed since the days of the Experience: Billy Cox playing bass and after a short experiment elsewhere, Mitch Mitchell back on drums and sounding better than ever. "We had been committed to so many tours and college gigs in the States that it was utterly impossible for us to come over to England -- believe me, we wanted to come."

On the Monday after the Isle of Wight Festival Jimi and the boys flew over to Stockholm where they started a tour of Europe, to be followed by Australia and New Zealand.

"We really want to come back to England and do some venues here, like, say, one big concert in each of the major cities."

Jimi proceeded to enthuse about his new recording studio, Electric Lady Studios, situated in the heart of Greenwich Village in New York, where five years ago Jimi's talent first came to the notice of ex-Animal Chas Chandler. Said Jimi: "I have done great things with this place -- it has the best equipment in the world. We can record anything we like there. It is capable of recording in 32 tracks, which takes care of most things, and I am working on a symphony production to be done there in the near future.

"There is one thing I hate about studios usually, and that is the impersonality of them -- they are cold and blank and within a few minutes I lose all drive and inspiration.

"Electric Lady is different -- it has been built with great atmosphere, lighting seating and every comfort makes people think they are recording at home. We have recorded a lot of material there and hope the next single will come out in about six weeks.

"The number most likely to be the a side is 'Dolly Dagger', which is about a notorious lady...."

I didn't dare ask about the b side which is "Night Bird Flying".

It seems many moons since Jimi Hendrix played "Hey Joe" on "Top of the Pops" (A British television show - Editor), had a hit with it, and caused a great uproar among viewers and parents who found his sexual aggressive guitar playing a degrading attack on the pleasant harmonic sounds they were used to.

Well, Jimi Hendrix is now an international star and many, many musicians have taken a leaf out of his book to add to their own.

He said he was very flattered that in some way he started the whole flow of progressive music in this country.

"I haven't changed very much in that time. My music is still as pulsating, perhaps a bit more varied. I either play very loud or very soft," he said.

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CHAMBERS BROS.

(continued from page 57)

having unique style and taste in selection of material and the way the tracks are laid out. I find it completely entertaining.

George Chambers: "The two single records I listen to the most are 'Peace Be Still' and 'If I Had A Hammer' by the Soul Stirs. I find I can enjoy hearing the two tracks without working and studying the records as a professional artist.

"Most important, I am entertained by the two songs without the tracks setting an influence on my own style and work as a musician. The lyrics to 'Peace Be Still' lift my spirits up. I am primarily entertained by gospel music, although I can appreciate all types of music.

Brian Keenan, drummer with the group: "Stevie Winwood stands out,

WILLIE CHAMBERS -- into the first Joe Cocker album.

GEORGE CHAMBERS -- gospel for entertainment listening.

in my opinion, as the best single talent that has come out of England. Creativewise, he never ceases to turn me on and, as usual, in my favorite album, 'Blind Faith', he keeps a strong dynamic feeling that is well structured from start to finish, whether the tune be slow or moving. My favorite cuts from the album are 'Prescence of the Lord", and "Can't Find My Way Home".

Joseph Chambers: "I would say that my favorite album is 'Come Together' by Ike and Tina Turner. I think it shows the new freedom of lyrics for the future. I dig the treatment that Tina gives to the Lennon-McCartney tunes and I especially like the songs that Ike wrote. This album really turns me on." □

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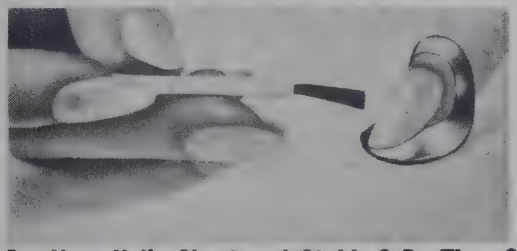

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Communication

by Dom Petro

Arguments, misunderstandings, conflicts, disagreements, quarrels, tiffs, or just plain fights, are the results of differences which can usually be explained in words. You would think that since this is so, we would confine our differences to clear debate, state our cases, and hope to win. But NO! We think our thinks and WE ARE RIGHT! Aren't we? Sometimes. It simply is not enough to be right. Understanding must come first. In our efforts to bring this about -- quarrels, etc.

It may be fatigue, mood, illness, negative defensive conditioning, tone, gesture, difference in word values, or "sensitivity" (which, by the way, many interpret to mean ONLY easily hurt). But others have their feelings too.

Arguments and differences appear as words. Examine the last one you had and go over the words. Note where interpretations clashed, tones, looks, etc. See where the values differed. Who stated his case clearly? Who sneered and made such nasty remarks the argument was forgotten? You get what you give. Simply note how being right is not enough.

Since words are keys, why not everybody really study and agree on Dictionary meanings, with occasional reference to Rogel's Thesaurus, and then the Encyclopedia for the facts? Good as far as it goes and it at least provides some common ground. But words are also expressions of living, and living is a moving, fluid state. This affects words. How does a deeply hurt rejected lover see the word "love?" Emotion. The word "honor" was a matter of life and death years ago and today it is hardly used and appears in different contexts. Time changes values. Where "forbear" was used in earlier times we use "restraint." Words replaced. Or we may not like big words, or slang. Personal prejudices. Then imagine how an introvert loner and an extraverted happy go lucky character see the same words pertaining to friendship.

Words are affected by emotion, time, usage, prejudices, new additions, and fads. It would seem so necessary to keep a wary eye on how we use them and try to understand other's use and THEIR feelings in their words.

We Americans pride ourselves on being ourselves at all times. It used to be, "-- just plain folks --." Now we are simply "IN". Where we used to cuss or drawl to maintain folks status, we now use unprintables to prove we are uninhibited. In both cases hypocrisy was the enemy. As though hypocrisy couldn't thrive with drawls cussing, unprintables, plain talk or pedantry! Forced speech mannerisms do not help mutual understanding, which requires receptivity of BOTH speakers and listener -- both ways.

And why do those so close to us never understand us when relative strangers are aware of our innermost thoughts? Strange! Two way street again. Perhaps with those close to us, we take each other for granted and gradually leave out the nicer things like real praise or appreciation, and with a wave of hand, " -- they ought to know by now --." And also with time you both have grown some new characteristics which you are too shy to display -- or small subtle changes while you both see each other as of years ago.

But emotional arguments are such fun in a way. That is, when they do not involve pitching housewares or slamming doors. Some times frustration or fear of being found wrong. Fun or no fun they are damaging. Avoid them by stating your case clearly and simply and repeatedly.

Instead of "right" or "wrong", try to be clear and very explicit. Defending rights or covering wrongs makes for choosing sides and rolling up sleeves. And when the dust clears you are nowhere. Rights are abstract in a sense. But the facts that make or unmake them should be clear enough for understandable words.

Then the insult. These are the painful darts or harpoons we throw or receive on occasion. They may or may not strike sensitive areas but they hurt. And when we feel we are so right or worse yet -- self righteous, we can hardly resist feeling a God-given right to throw all the darts and harpoons. But few situations justify the insult. It guarantees only pain. It solves nothing. If you are insulted, hurt and angry, you have allowed it by putting value on your opponent's opinion by reacting according to his words. Yes it IS difficult, but it IS the time for clear, simple statement to cut through the emotional fog.

With sufficient conditioning we can grow to think the word or label IS the thing itself. This, in spite of other characteristics both good and bad the thing of person might have. The name or label covers all.

Slogans. They range from advertisements to incendiary political cries. They are conditioning agents. Watch their repetition! Right or wrong they tend to affect our values into simple reactions. Yet time changes their values. "Down with —," and you can fill in name or party. "Up with —. and so on although time may well reverse them, modify them or simply drop them. Our feelings and loyalties are too precious and wonderful to waste on triggered reaction. THINK over the problem. Spell it out. Think of the several ways it might be solved.

Loyalties and the values they represent. Examine them. What do you know about them? How did you adopt them? Examine what you've read, seen, or heard that led you to them. Authentic? Does it all ring true? Yes it seems unfair or unfaithful to examine loyalties, but they must stand the test of honest study if they are worth our involvement. Our loyalties, values, and passions are inside of us. They really move us. Words are painful needles, battering hammers, piercing swords, sweet flowers, soft pillows, thrilling visions, seeds that can grow, sparks that ignite, chains or handcuffs, cleansing water and so many other things. And all this had little to do with large or small vocabulary. Although a small Vocabulary is limiting. It has reference to work interpretation and self conditioning.

But we need joy and exultation. They are not the sole possessions of negative worlds. Sports and the Arts among other positive means provide a much higher and much longer lasting exultation than the excitement of any crowd. Beethoven's Ode to Joy (last movement, 9th Symphony) is a highly keyed almost fiercely joyful experience than "letting go."

What about problems involving many people which need fight and involvement? Problems are for words and discussion and not emotion. Is the crowd an excuse for emotional abandon? Crowd action is spasmodic with accent on the herd instinct. Clear words, arguments, persistent and continuing will force an answer far better than fists and clubs.

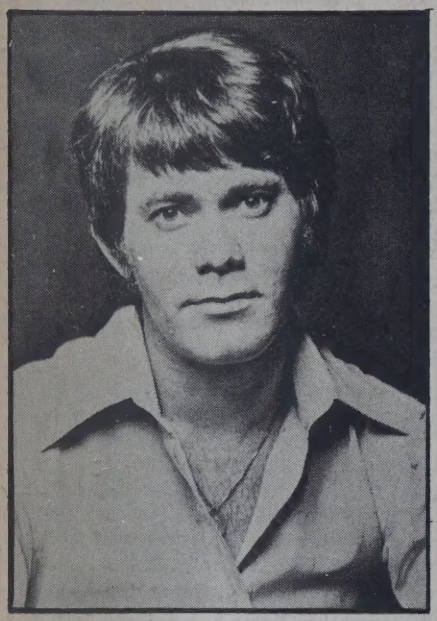
Every person is unique. Every fingerprint, signature, ear shape nose eyes, etc. different from all others. How about the mind? Some of us are ashamed or afraid of this uniqueness and join groups to submerge themselves. Why not first help the mind to be its real self by noting the words and values that move it and help it react clearly? At least the word is a means or key that helps. This type of alertness is more of an asset to himself and the groups he joins.

Take the word "happiness". Hackneyed and beaten, sneered at by cynics, made corny by repetition, slogans and symbols, it is still our goal even when we reach for it in the cellars. It is INSIDE OF YOU to be shaped and cultivated and it has nothing to do with what you own or who you know or have beaten. Why not simply control its growth by rejecting what hurts or depresses and accepting what you know will help it. It seems strange but we do whip ourselves in a way. Melancholy is usually blamed on, "-- that's the way I am --," which seems to exclude the possibility of changing one's own mind. A state of mind is or can be an achieved condition. Why is a miserable or cynical condition more honest than a cheerful frame of mind? Because the world is miserable? Really? Must it be met with melancholy because it is more realistic? Why give in to it? Who said we must always conform to outside standards? Being basically happy and positive in spite of misery around us is no more ridiculous or hypocritical than being brave in the face of danger. □

OLIVER

(continued from page 41)

coy questions about dating by coy newspaper reporters. Standard answer: "I get around with the chicks. Dancing at discotheques, going to the movies and clubs. I'd sure like to get married some day and have kids."



OLIVER – high on the campaign against drug abuse.

"But that's well into the future."

Yet the considerable appeal is there – maybe he drives right into the heartland of the Silent Majority of the music scene, people who are heavy, or soul brothers, or into their own thing. Maybe there's a sub-generation gap there, between the heavy and the bubble gum, for somebody like Oliver to slip into and make it.

Certainly Oliver is hard to pin down when you ask him about his music: "It's really hard for me to say what I do because terms to me are limiting. It's probably easier for somebody else to put a label on it. It's not hard rock, certainly and I'm not talking about protest songs, despite the fact that a song from 'Hair' was my first big hit. I'm usually trying to convey some kind of personal message.

"In 'Good Morning Starshine' we tried to make it a mature, happy song – exuberant if you will, rather than what I call a bubble gum type of number with lots of noise and little more. I try to give people a chance to become engrossed with what they are hearing."

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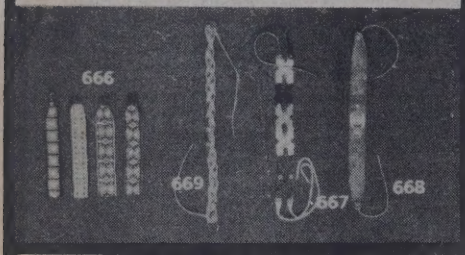

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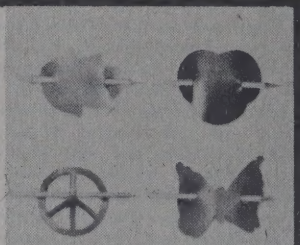
754 Peace Symbol



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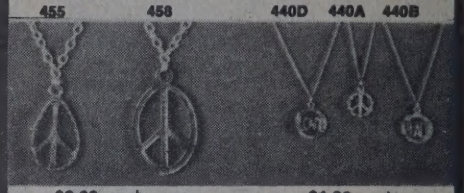

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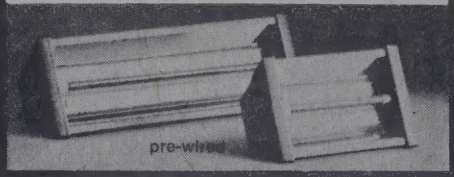

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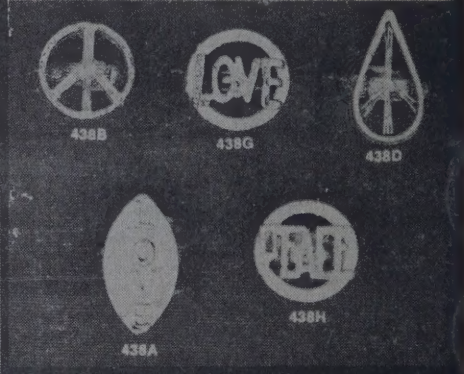

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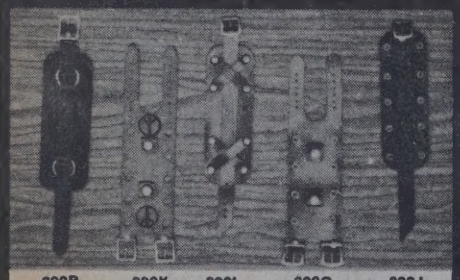

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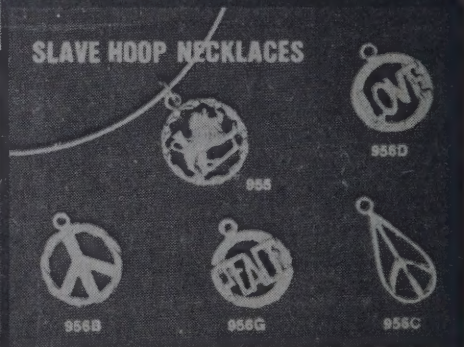

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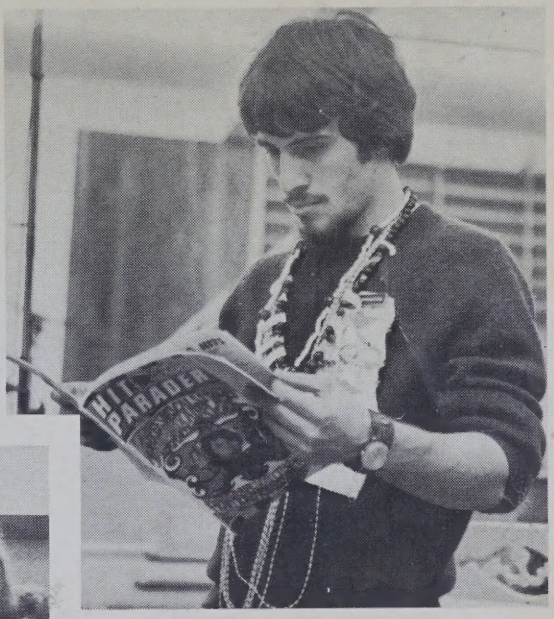

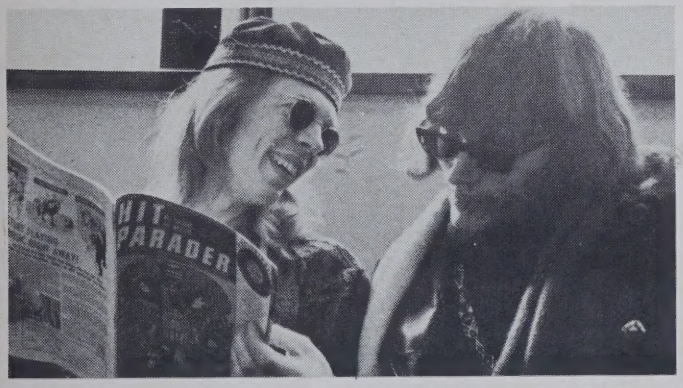

Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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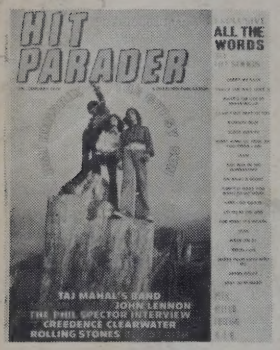
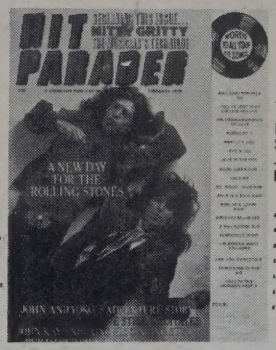


JANUARY, 1970

Jimi Hendrix
Creedence Clearwater
Rolling Stones
Wilson Pickett
Taj Mahal's Band
Blind Faith

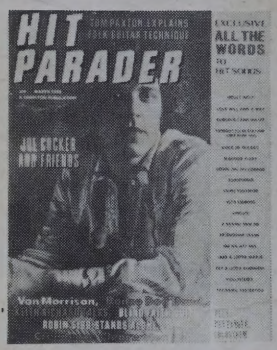
"Carry Me Back"
"Running Blue"
"I Can't Get Next To You"
"Jean"
"Easy To Be Hard"
"That's The Way Love Is"
"When I Die"



FEBRUARY, 1970

Rolling Stones
John and Yoko's Adventure Story
Beach Boys' Mike Love
Steppenwolf's John Kay
Johnny Cash
Deep Purple

"Baby, It's You"
"A Boy Named Sue"
"World Pt. 1"
"So Good Together"
"And That Reminds Me"
"Suspicious Mind"
"I'm Gonna Make You Mine"



MARCH, 1970

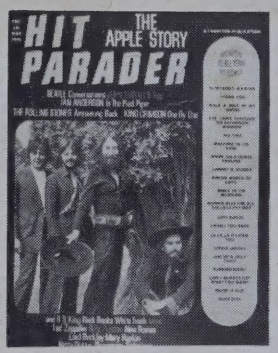
Joe Cocker & Friends
Creedence Clearwater
Van Morrison
Keith Richard Talks
Robin Gibb
Bonzo Dog Band
Blind Faith Quiz

"Holly Holy"
"No No Hey Hey"
"Yesterme, Yesteryou"
"Take A Letter Maria"
"Dock Of The Bay"
"Eleanor Rigby"
"Down On The Corner"

APRIL, 1970

Jefferson Airplane
Terry Reid
Bee Gees
Jack Bruce
Eric Clapton
Muscle Shoals Special
Frank Zappa

"Whole Lotta Love"
"La La La"
"Jingle Jangle"
"Jam Up & Jelly Tight"
"I Want You Back"
"Raindrops Keep Falling On My Head"



MAY, 1970

Apple Story
Rolling Stones
King Crimson
Led Zeppelin
Mary Hopkin
B. B. King
Lord Buckley

"Thank You"
"No Time"
"Love Bones"
"Everybody Is A Star
"She Came In Through The Bathroom Window"
"Walking In The Rain"

JUNE, 1970

Ray Davies & Kinks
Harry Nilsson
Ten Years After
King Crimson
Spirit
John Mayall
John Sebastian

"How Can I Forget"
"Hold On"
"Thank You"
"I'll Never Fall In Love Again"
"Hey There Lonely Girl"
"No Time"
"Psychedelic Shack"

JULY, 1970

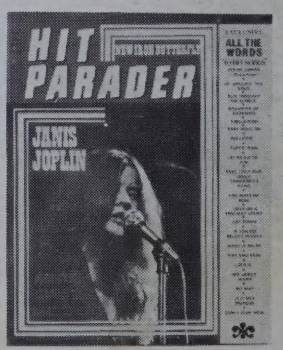
Mick Jagger's Movie
Al Cooper
Alvin Lee
Ike and Tina Turner
David Ackles
N.Y. Rock And Roll Ensemble

"Bridge Over Troubled Water"
"Ma Belle Amie"
"The Rapper"
"Traveling Band"
"Who'll Stop The Rain"
"Kentucky Rain"
"Hey Everybody's Out Of Town"

AUGUST, 1970

John and Yoko
Joe Cocker
Jerry Butler
Moody Blues
New Canned Heat
Ian Anderson

"Woodstock"
"American Woman"
"Let It Be"
"Spirit In The Sky"
"ABC"
"Celebrate"
"Up The Ladder To The Roof"



SEPT, 1970

Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Allman Bros
Simon & Garfunkel

"Up Around The Bend"
"Daughter Of Darkness"
"Soolaiman"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"

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